# IN SEARCH OF AN ANARCHIST PEDAGOGY

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◌ ai Schmidt, 2025

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# In Search of an Anarchist Pedagogy

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## Abstract

This project-paper undertakes an analysis of zine anarchopedagogy, asking, How do anarchist zines understand, imagine, and enact alternative forms of pedagogy? and, How does the pedagogical work of anarchist zines offer alternatives and/or resistance to hegemonic pedagogical forms and institutions? To address these questions, I combined a constant-comparative method with a critical discourse analysis approach to examine five zines. I concluded that these zines shared characteristic pedagogical themes (organization; interpersonal relationships; communication; recruitment; relation to the other; emotions-body-play; oppositional vs. propositional; practice vs. theory/analysis; learning) that aligned them in various degrees of resistance to hegemonic educational forms as they enacted concrete pedagogical alternatives. Simultaneously, I undertook a research-creation approach, producing a creative and analytical zine that shares analysis of materials explored in my research, documents the process of research, and engages in reflections on the act of zine-making for pedagogy and on positionality to resist extractive research practices.

**Keywords:** zines; pedagogy; anarchism; research-creation

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# Dedication

My most sincere appreciation to the patrons of the Dufferin/St. Clair Toronto Public Library branch, for their patience with my interminable use of the communal scanner.

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## 1. Introduction

> So this is why I think anarchism, more than any other philosophy, is so intent on educating people, because you cannot force people to be free.
>
> —Cindy Milstein, *Educating for Freedom*

> …there might be parts of the [zines] that I have interpreted incorrectly, and I assume full responsibility for any content errors and thematic awkwardness that result…
>
> —Sarah Lawrance, “Editor’s Introduction” to *Educating for Freedom*

In a project that was largely defined by accidents, unexpected events, delays, and modifications (as many are), one grounding element has been place. As such, I began and ended this work in the same place—at my desk; in my home; on Anishnabeg, Haudenosaunee, Chippewa, and Mississaugas of the Credit Treaty 13 territory. As well, I begin and end this work with attention to my body. As I write in the accompanying zine to this analytical paper, *Handmade: In Search of an Anarchist Pedagogy*, my hands are truly all over this work, from their scanned likenesses populating the zine to the keystrokes that form this essay. This project-paper has emerged from my own experiences, interests, and materials: I come from zine-making, from anarchist organizing, and from different types of teaching, and I hope to bring these to my parallel journey within academia. In this project, I have sought to examine the ways in which teaching and learning occur, through different media and different political lenses and different organizational forms than the one in which I currently find myself at Toronto Metropolitan University. To phrase this differently, I have examined how pedagogy happens when guided by different hands in different places.

I open this project-paper with one quote that offers a contextualization and one that is a (half) joke, for the purpose of introducing a number of throughlines for both this work and for the works that I studied. In hinting at the conclusions at the start, I hope to dismiss the fantasy of linearity in favour of processuality for a paper whose introduction has been written last and for a research project whose supposedly ‘guiding’ questions evolved throughout the process of researching. By use of two epigraphs, I offer up a central theme of multiplicity and polyphony. My words—here and throughout this paper—appear alongside those of many other zinesters, academics, and activists. With the second quote’s attention to self-reflection, I also introduce the throughline of iteration, something which guided my work and that of the zinesters who created the five zines I studied for this project-paper. If this introduction is too playful, I apologize:

play is a key theme. If it is too obscure, I also apologize, and suggest that perhaps by iterating back to it at the end, my meaning may become clearer.

On a structural note, this paper begins by introducing my objectives and research questions. I then undertake a literature review of the broader topic area (critical pedagogy) in section *2.a (On) Critical Pedagogy*. The literature review then addresses zines, starting with their history and characteristics before attending to materiality, pedagogical applications, and their study within the academy (*3b. Zines…* and its subsections). Finally, I provide an overview of anarchism that flows into anarchopedagogy (a portmanteau referring to anarchist pedagogy) in section *3c. Anarchism and Anarchopedagogy*, completing my literature review. I then situate my work within the Communication and Culture program and overview my proposed contributions to theory and practice in sections *4. Relationship to Program* and *5. Contribution to Theory* and Practice. Moving into my research, sections *6. Methodological Overview: Theory* and *7. Methodological Overview: Practice* respectively address the theoretical underpinnings and practical applications of methods undertaken in this study, resulting in identification of nine 'final' themes for anarchopedagogical zines that arose through coding. Section *8. What Was Learned* further develops and presents evidence supporting these themes, which are then contextualized to overall conclusions in section *9. Discussion, or, Let's Talk Zines*. Section *10. Making the Zine: Am I In This?* covers the making of the creative component of the project-paper. Finally, section *11. In Conclusion*, offers summary and final thoughts. Various relevant materials, including examples of analytic memos and coding processes are located in the *Appendix*.

## 2. Objectives

In the midst of today's toxic melee of neoliberalizing universities, the rise of post-truth politics, and intensifying culture wars—as just a small selection of contemporary controversy—the role and form of education have come to the forefront as a topic of contention. I undertake study of anarchist pedagogy through the zine, a vibrant and active medium whose physicality is not polarized against digital cultures but rather forms a practice "with distinct yet symbiotic advantages working in tandem" (Clark-

Parsons, 2017, p. 557). I explore the ways in which zines offer both material and propositional engagement with nontraditional forms of study through an analysis of zines themselves and of their educational applications, asking:

> How do anarchist zines understand, imagine, and enact alternative forms of pedagogy?
>
> How does the pedagogical work of anarchist zines offer alternatives and/or resistance to hegemonic pedagogical forms and institutions?

I simultaneously produced a creative and analytical zine that undertakes discourse analysis of materials explored in my research, documents the process of research, and engages in reflection on the act of zine-making for pedagogy and on positionality. Beyond its research-creation role, I also aim to use this zine to share my findings in an accessible format that resists extractive research practices, such as those of creating paywalls to academic articles or using jargon-heavy language.

I also take on this project as part of the work to legitimize zines as objects of scholarly consideration: academic study of zines is a relatively small but still-growing area, such that every contribution to the body of knowledge is significant to the validation of zines as cultural and pedagogical objects (Hays, 2020, p. 10). Zines (and their corresponding research) have experienced a resurgence with the global COVID-19 pandemic and serve a crucial role in contemporary political movements. As a person involved in zine creation, alternative education, and academia, I intend to use my unique positionality for this investigation. In a concluding note to these aims, I follow critical pedagogy scholar Fern Thompsett in turning to alternative education models to “convert the crises of mainstream education systems into an impetus to experiment with other modes of study” (2017, p.28). My work here is not intended to promote

appropriation of zine-mediated anarchopedagogical techniques to hegemonic pedagogical settings (like universities), but rather to experiment with and seek understanding of alternatives.

# 3. Literature Review
## 3a. (On) Critical Pedagogy

I undertake this research project for its contemporary political, epistemological, and pedagogical salience. As simply asserted by the Kensington Market-based Anarchist Free Skool in 1999, “education is a political act” (Shantz, 2012, p.128). Yet, by the analyses of Henry Giroux amongst many others, university education today is undergoing an accelerating process of neoliberalization that not only positions students as “consumers” and knowledge as a “saleable commodity” in the form of marketable credentials and skills, but also effectively severs democratic and pedagogical ties between institutions of learning and the public sphere (2014, pp.16-17). Such elitist re-entrenchment of the ‘ivory tower’ of academia in the context of a rising global “post-truth” trend of “alternative facts, fake news, misinformation,” and “anti-expert, anti-intellectual” attitudes necessitates critical reflection and action upon pedagogical approaches (Nally, 2023, p.609). In response, I follow critical pedagogy scholar Fern Thompsett in turning to alternative education models to “convert the crises of mainstream education systems into an impetus to experiment with other modes of study” (2017, p.28).

In seeking redress, I turn to theories and practices of critical pedagogy. In his influential *Pedagogy of the Oppressed*, Paolo Freire (1970/2000), frequently credited as the initiator of the field, rejects the dominant institutional ‘banking’ concept of education, instead proposing a ‘problem-posing’ education that prioritizes conscientização (critical consciousness), praxis, and co-learning by students-teachers and teacher-students. Building upon the idea of praxis, Stuart Hall advocates for a form of pedagogy that “always thinks about its intervention in a world in which it would make some difference, in which it would have some effect” (1992, p.286). Giroux extends these ideas, articulating critical pedagogy as a “theoretical and political practice” that is “attentive to those places and

practices in which social agency has been denied and produced” (2020, p.9).

## 3b. Zines…

### 3b. I. …Themselves

> Zinester Keg de Souza offers the following characterization of zines:
>
> Topics covered are broad, including fanfiction, politics, art and design, ephemera, personal journals, social theory, single topic obsession, or sexual content far enough outside of the mainstream to be prohibitive of inclusion in more traditional media. The time and materials necessary to create a zine are seldom matched by revenue from sale of zines. Small circulation zines are often not explicitly copyrighted and there is a strong belief among many zine creators that the material within should be freely distributed (2008, para. 2).

Zines are often historically traced to the 1930s and the rise of science fiction fan culture. *The Comet,* an amateur science fiction publication, is frequently cited as the original "fanzine"—a portmanteau of 'magazine' and 'fan' (Atton, 2015, p. 438). The term 'fanzine' was officially coined in 1949 by science fiction fan-writer Russ Chauvenet and later evolved into the now-common 'zine' ("Fanzine, n.," 2020). However, the roots of zine culture can be traced back far earlier to pamphleting traditions, which the Oxford English Dictionary notes as first emerging in 1415 (n.d.). A commonly-overlooked contribution to the history of zines is the 'little magazines' of the Harlem Renaissance, and namely *Fire!!,* an independently-published little magazine containing literature and art by Black creatives (Smith, 2023, para. 5). In continued historical contexts, independent publishing impulses such as broadsides (independent pressings from the American Revolution) and evolved to and through 1940s Beat poetry chapbooks, 1950s Samizdat (underground small-press literature from the Soviet Union critiquing Soviet governments), and the rising popularity of comics in the 1960s (Conner-Gaten, 2019).

Zines' rise in popularity began in earnest in the 1970s with the emergence of the punk-rock zine that explored "established punk culture,

bands, direct action and non-conformity" (Conner-Gaten, 2019, para. 9). Notable zines include *Sniffin' Glue* by Mark Perry, which ran from 1976-77. With the proliferation of cheap, accessible photocopying, zine production and distribution exploded (de Souza, 2008, para. 4). The medium experienced a revival in the 1990s with the riot grrrl movement, a feminist-punk push to recentre and validate the experiences of women. Singer Kathleen Hanna (1991), of the band Bikini Kill, captured the ethos of the movement in her "riot grrrl manifesto" published in her zine *Bikini Kill #2*: "BECAUSE we must take over the means of production in order to create our own meanings." Zine scholar Janice Radway writes that, in their works, riot grrrl zinesters "discussed domestic violence, incest, and rape; wrote about sexuality and explored the meaning of identifying as lesbian, queer, straight, or even straight-edge; and laid out their hopes for a more egalitarian, girl-friendly future" (2016, p. 10). However, like the many iterations of punk before it, riot grrrl, its accompanying zines, and the scene in general were criticized for their predominant (though not uniform) whiteness and their racism (Radway, 2016, p. 17). Alongside this critique, scholar and woman-of-colour zinester Mimi Thi Nguyen (2012) also draws attention to the neoliberal underpinnings of the movement, its emphasis on the entrepreneurial subject, and its resulting failure to engage in broader structural critique. Chelsea Reynolds argues that, through zines and zine production, "Individualism and cultural production replace collective action, while zinester discourse circulates among isolated audiences" (2020, p. 93), and characterizes "Do-it-yourself as neoliberal subjectivity" (2020, p. 92).

With the popular rise of the Internet towards the end of the millennium, many feared the disappearance of the medium: the independent production and easy dissemination offered new possibilities to previously fully-material zine cultures (this will be discussed further in the ensuing section). As a result, zines faded from their position of relative social prominence. However, they remained a common feature of marginal communities and movements throughout the 2000s and 2010s. With the

COVID-19 pandemic, zines saw a global resurgence in popularity, as exemplified in the rise of the 'quaranzine' (see Eaton et al., 2020; Fischer, 2020; NC State University Libraries, 2020) and continue to serve a crucial role in contemporary political movements (see *A Voice from Gaza*, 2025; *Deluxe Guide to Blockading,* n.d.; *Vile Via Vile,* 2025). Rosemary Clark-Parsons speculates that "Digital media have democratized access to zines and…may have much to do with zines' apparent resurgence" (2017, p. 568) and argues that "zine-making practices supplement feminists' digital media repertoire with a networked counterpublic" (2017, p. 570).

Zines thus emerge from the social periphery to disseminate often-underrepresented viewpoints and experiences through community networks. They are notable for their position within activist traditions, their arguably essential materiality (to be discussed in more depth), and their relational aspects—qualities which lend themselves well to community-based and anarchist learning projects. Zinester and activist Elke Zobl describes zines as "space[s] of active participation and for critical reflection," (2009, p. 8) and scholar Red Chidgey positions them as sites of "resistance work in the micropolitical spheres of cultural production … as cheap, accessible, hands-on forms of publishing" (2014, p. 103).

The medium is also notable for its "radically democratic and participatory" nature (Duncombe, 2008, p. 7). Zine scholar David Verbuč elaborates on the participatory nature of zines, arguing that the "contacts that zine creators initiate with their readers" make the latter "not only passive consumers, but active co-creators of zine scenes" (qtd. in Verbuč, 2024, p. 561). Similarly, for media scholar Chris Atton (2011), zine cultures are fundamentally relational. Piepmeier (2008) argues that zines' relationality is also facilitated by a 'gift economy' of shared zines that creates intimate links (and porosity) between readers and creators—as she puts it, the "The imperfections invite readers into the zine community" (p.226). This 'gift economy' not only extends the anticapitalist ethos and potentials of zine cultures, but, applied to pedagogy, facilitates a praxis of

bilateral sharing and also of affective networks that engage and support learning. Regarding such networks, Verbuč evidences zines' relationality, citing that "from fleeting interactions with strangers in public spaces, through establishing pen pal relations via mail, author–audience relations via economic exchange, and collaborative relations via zine making, to various types of face-to-face interactions with scene participants at music and zine events," zines connect people (2024, p. 572).

A clear attention to the in-person, the physically immediate, and the material arises from these characterizations. With the rise of digital publishing, be that PDFs or social media posts, some scholars argue that zines' materiality has become more relevant and impactful contemporarily for its contrast with and resistance to screen cultures and digitality (Watson & Bennett, 2021). Zinester Jenna Freedman similarly notes in the widely-circulated "Zines are Not Blogs" that while the "potential for interaction between creator/reader and reader/reader is much greater" in digital formats than zines, "blogging relationships are [not] set up to work post-blog quite as well as their zine counterparts" and wonders, "how often does anyone reread a blog?" (2005, p. 10). In my project, I will be working with print zines (see section *3b. II. …and Materiality* for further discussion). In said focus on material zines, I acknowledge the limited circulation of zines, especially in comparison to the much greater visibility enabled by digital networking; however, I follow the "DIY ethics [of zines that] prioritize…"personal impact" over readership numbers" (Clark-Parsons, 2017, p. 566).

For all of its strengths and potentiality, the medium is riddled with limitation, prejudice, and failure. Analyzing riot grrrl zine-making practices, sociologist Kristen Schilt speaks of the "specter of racism" (2014, p. 39) that haunts this iteration of zine-mediated feminism, and locates zines as "largely produced by white people, as they emerged from the predominantly white punk subculture," "mainly a middle-class phenomenon," and "mainly an adolescent format" (2014, p. 41). Zinester Rabeea Syed echoes this

critique, characterizing mainstream zine spaces as “overwhelmingly white” (2019, par. 3). I find these critiques epitomized in an interaction I had while discussing my thesis, in which a new acquaintance wondered whether zines were not just tools of the (white) petite bourgeoisie.

And yet, recognition of hegemonic issues of whiteness within the zine scene should not be used to erase the work of BIPOC creators: examples abound of resistance and self-organization (see Brown and Proud Press, Old Growth Press, Brown Recluse Zine Distro, and countless other zines and zine organizations). Melanie Ramdarshan Bold also writes of the POC Zine Project as evidence of a “diverse and thriving POC zine culture” (2017, p. 225). While the authors of the zines selected for this project-paper do not explicitly identify themselves as racialized within their zines, and as such I cannot describe my own work as giving due attention to BIPOC creators, racial dynamics within the zine scene form an important part of the medium-specific context.

## 3b: II. …and Materiality

In 2008, Piepmeier posited that “In a world where more and more of us spend all day at our computers, zines reconnect us to our bodies and to other human beings” (p.214), a statement which may hold even greater truth twenty years later, with the ubiquity of cell phone technology that ensures that, even when we are not seated at a computer, screens are never far away. She argues that “zines leverage their materiality into a kind of surrogate physical interaction and offer mechanisms for creating meaningful relationships” (Piepmeier, 2008, p. 215). This attention to materiality is shared by contemporary scholar Verbuč, who holds that “Through physical imperfections, and traces of cheapness (DIY method), [zinesters] (and the zines themselves) are able to mediate affect (e.g., joy, love, and feeling) and thus form intimate and embodied connections with their audiences” (2024, p. 562). Verbuč notes that this affective materiality takes forms such as “typography, added hand drawn or hand written parts, stitches, inserts, torn paper, textured paper, and other physical traces and artistic or handcrafted details…decorated envelopes, and/or with inserted handwritten notes” (2024, p. 562). Design scholar Teal Triggs identifies a “graphic language of resistance” in zines’ ‘cut&paste’ visual methods and intermediality (2006, p. 72).

In comparing this materiality of zines to the digital blogs of nearly twenty years ago, Piepmeier (2008) argues that

> Blogs are easy to create because they are a ready-made technology, but only bloggers with web design skills can play an active role in designing their pages…Zines, on the other hand, are simpler technology, and because no template exists, each element requires choice and each zine is different. The look of zines, then, is individualized and significant in a way that blogs are not…physical involvement means not only intentionality but also care (p.221).

Despite the clear technological and cultural differences in contemporary Internet use, such comparisons hold continued resonance. In 2020, The New York Times published an article asserting that "Swipe-Through Activist Guides [on Instagram] Are the New Zines" (Guerrero, 2020, para. 1). Following Piepmeier, I categorize this conjecture as only "the latest electronic medium to become conflated with the zine" (2008, p. 220).

Zinesters, too, often also uphold the materiality of zines by "refus[ing] to publish zine content online" (Clark-Parsons, 2017, p. 571). In a study of material media in activism, media and communications scholar Veronica Barassi finds that "printed media still play a fundamental role…as main constructors of a feeling of affinity, belonging and cohesion" (2013, p. 136). Sociologist Jeffrey S. Debies-Carl offers some explanations of this material-over-digital preference, sharing interviewee punk zinesters' and activists' characterizations of the Internet as allowing for "entry of potentially dangerous individuals into the scene, [for] commodification, and [for] censure by opening up the cultural space to external inspection" (2015, p. 697) in comparison to the material space of zines.

However, I follow Rosemary Clark-Parsons in reasserting the complexity that undermines an oppositional digital-material divide by recognizing zines as but one of many "*practices* within the same repertoire," and sharing to some extent a "symbiotic relationship" (2017, p. 558, emphasis original). She conjectures that "(DIY) print media, despite their limited circulation, serve a need left unfulfilled and/or potentially exacerbated by the Internet" (Clark-Parsons, 2017, p. 560). Similarly, Hroch and Carpentier (2017) locate zines within Carpentier's 2017 theorization of the 'discursive-material knot,' which links (rather than opposes) the digital, material, and discursive.

## 3b. III. …and Pedagogy

Since the re-emergence of zine subcultures with the Riot Grrrl movement of the 1990s and the medium's subsequent identification with third-wave feminism, academic scholarship regarding zines has increased significantly and consistently, across multiple areas of study (Hays, 2020). In this section, I briefly survey the ways in which the academy has understood and structured study of zines, before addressing academic study of community-based zine pedagogy. I refer to higher education broadly using the language of hegemonic pedagogical institutions (drawn from my research questions) to construct its relationship to anarchopedagogy.

For many scholars, zines emerge from a social justice tradition (Capous Desyllas & Sinclair, 2014) and offer opportunities to engage and extend feminist pedagogical principles within the academy, namely participatory learning, validation of personal experience, and development of critical thinking skills (Creasap, 2014). In different—though related—constructions, zines emerge from a specifically DIY anticapitalist tradition that utilizes disengagement and appropriation to approach social justice aims; some scholars claim that this methodology (and its tools) can also benefit academics in efforts to amplify their work outside the university (Relles & Clemens, 2018). These varied claims to zines' roots inflect both contemporary theorizing and use communities, and thus the variety of academic work uptaking zines.

In hegemonic pedagogical institutions, and particularly the (undergraduate) university classroom, scholars have undertaken research regarding zine pedagogy from the lens of the medium's benefit to actors within the institution. Some zine scholars laud the potential of using zines as both resource and method to engage learners more deeply and meaningfully (Creasap, 2014). Other scholars praise zines for their reflexive making process and their ability to address positionality, both within approaches to course material and in professor-student dynamics,

facilitating deconstruction of hierarchies and co-production of knowledge (Capous Desyllas & Sinclair, 2014). They are also claimed as tools for the slow scholarship movement, which centres affect and intimacy in pedagogy and encourages the growth of communities of care to resist the increasing neoliberalization of the university by building networks through collaboration and gift economies (Bagelman & Bagelman, 2016). Thus, studies of zines in the literature position them as providing supports to and opportunities for both learners and teachers within an enclosed academy. These scholars' reports on direct experience with zine pedagogy as well as their visions for its potential offer an analysis of the ways in which the non-institutional zine is able to successfully permeate and add value within the institution.

On the opposite side of the community-institution boundary, the zine's role is significantly different. In pedagogy external to the university, zines remain a powerful tool for learning in formal and informal settings; however, their political agendas become less constrained by academic institutions. Beyond throughlines of collaborative, reflexive, and participatory learning, zines' seizure of the means of production (Bagelman & Bagelman, 2016) by evading and undermining hegemonic media outlets positions them as an explicitly anticapitalist tool. Through the lens of radical adult education, scholars locate zines within anarchist, socialist, and communist historical movements (Hemphill & Leskowitz, 2013). In free universities and reading groups, zines offer relationality, locatedness, and attentiveness to pedagogy, which feed back into counter-neoliberal efforts of slowness and care in resistance to the increasing neoliberalization of the university (Carlson & Walker, 2018). As a further extension of counter-neoliberality, they refute outcome-oriented work through both their processual nature and their radical roots, supporting counter-capitalist and propositional pedagogy that reimagines study not as accreditation but as open-ended, continual learning (Thompsett 2017).

## 3b. IV. …and Academic Study

Zine pedagogy, while a small field, centres around questions of zines' potentials and applications in learning across a variety of settings. The primary area of interest in the academic field is the role of the zine within the university classroom; questions in this area seek to record, understand, and promote the applicability of zines—as subjects of study and as forms of assignments—within university courses (see Creasap, 2014; Guzzetti et al., 2010). Zine pedagogy also closely engages archival studies, in which researchers probe the ways that zines present material and ethical challenges to the traditional academic archive, and thus impact how knowledge and forms are validated, preserved, and created (see Woodbrook & Lazzaro, 2013; Hays, 2020; and Fife, 2019).

However, practices of studying and thereby valorizing zines are impacted by issues of power dynamics and consent that arise with the uptake of zines by institutions. Zines take on a broad range of forms, question norms of authorship and titling, emerge from the sociopolitical margins, and blur the lines of public and private, positioning them as material and ethical challenges to the traditional archive (Woodbrook & Lazzaro, 2013). For some scholars, zine culture is politically founded on anti-institutionalism and anti-professionalism, reflecting subcultural and subversive values and rendering zine production fundamentally in opposition to the academy (Fife, 2019). Such cultural and political divergence complicates the application of zines to cross-boundary pedagogy and requires that practitioners be aware of histories and ethics surrounding zine production and usage. Further, zines' incorporation into academic archiving and study raises issues of consent on the part of zine-makers as zines are transported from their intended paths of circulation into more formalized settings (Fife, 2019). The intimacy and vulnerability that is often characteristic of zines, as well as the marginalized status of the creator and the medium, raise concerns about exploitation and further marginalization

through academic co-optation (Fife, 2019). In intra-university classroom settings that demand formal assessment, assigning marks to objects that frequently involve deeply personal experience and that resist conventions and rules becomes a site of ethical questions and frictions, such that some argue that without fundamental change to the structure of power within the classroom, zines produced in university classroom assignments cannot be held to be genuine documents of resistance (Gibb, 2013). Others, still, hold that deradicalization and co-optation are inherent in the process of integrating zines into institutions and thus they simply do not belong in classrooms (Guzzetti et al., 2010).

With particular regard to zines' relational qualities, I undertake this work with attention to the decolonial potential of zine pedagogy. On a methodological level, a push to dismantle barriers surrounding institutions of learning in turn works to dismantle the barriers that surround the production and valorization of knowledge. Settler institutions, including universities, have historically worked in ways that extract, devalue, and destroy Indigenous cultures as part of the settler colonial project. By opening universities to bidirectional partnerships with communities, particularly those who have been and often remain excluded, this research area could open up opportunities for decolonization. Zines offer one path towards decolonization, as evidenced by the flourishing of works by BIPOC zinesters (see "Brown Recluse Zine Distro").

Further, as researcher, I attend to Indigenous scholar Lauren Tynan's question, "if this paper is about relationality, will Country write this paper?" (2021, p. 598). Her provocation attends specifically to Indigenous relationships to people and place; by addressing this question, I aim to acknowledge my own positionality and responsibilities as a non-Indigenous academic engaging in research around the Indigenous conception of relationality. I also consider the role that I play in representing, drawing from, and commenting upon the ideas and opinions that research materials have expressed.

## 3c. Anarchism and Anarchopedagogy

Anarchism, as sketched by political scientist Justin Mueller, is a collection of interrelated yet diverse ideologies, movements, and theories that "operates under the notion that people can and should determine the direction of their own lives, and that social arrangements should be constructed with this aim in mind" (2012, p. 15). Cindy Milstein offers the shorthand characterizations of anarchism as "a free society of free individuals" (2007, p. 7) and as "'doing it yourself' or DIY or self-organization" (2007, p. 25). Theorist Kevin Carson succinctly characterizes anarchism as "a critique of the principle of authority" (2021, p. 365). Prominent historical thinkers, writers, and actors include Mikhael Bakunin, Peter Alekseyevich Kropotkin, Emma Goldman, Errico Malatesta, and Murray Bookchin. Examples of sub-movements include anarcha-feminism, a strain that posits resistance to patriarchy as an essential companion to class struggle; social anarchism, which posits compatibility of individual freedom and collectivism; and even anarcho-capitalism, a variety that argues for stateless society characterized by voluntary exchange of capital and regulation by private enterprises. However, the vast majority of anarchist philosophies are anti-capitalist in nature; anarcho-capitalism is disavowed by most anarchist movements.

Security culture is another prominent feature of contemporary anarchism. As defined in a zine produced by anarchist collective and publisher CrimethInc., "A security culture is a set of customs shared by a community whose members may be targeted by the government, designed to minimize risk" (2004, p. 3). Such measures toe an oft-critiqued line between "community outreach" (CrimethInc., 2004, p. 8) and "paranoia" (CrimethInc., 2004, p. 11) as activists attempt to balance sustainability of the movement against access and mass.

This political philosophy has a long relationship with learning. Early anarchist Mikhael Bakunin declared in 1873 that "we revolutionary

anarchists are proponents of universal popular education" (qtd. in Coté et al., 2007, p. 7), a proclamation which has been articulated through many iterations of anarchopedagogical experimentation. State-sanctioned mandatory public education has been a focal point of theorizing, such as activist and author Matt Hern's critique that state-controlled schools are "mere tools … built for the maintenance and proliferation of state ideologies and patriotism" (2003, p. 23). Other examples of anarchopedagogy in action include anarchist educator Ivan Illich's "deschooling," the process of liberating learners from institutional education's conflation of 'schooling' with 'learning' in favour of new sites of education that "remain open to the community, rather than rigidly institutionalized, in order to avoid monopolizations of informational/knowledge channels" (Mueller, 2012, p. 26). Free schools/skools and free universities—other anarchist and anarchist-adjacent educational projects—aim for the "sharing of ideas in ways that might initiate and sustain nonauthoritarian practices and ways of relating" (Shantz, 2012, p. 126). However, philosopher Judith Suissa argues, the ethically anti-determinist principle of anarchism resists monolithism: "there is no single theory or doctrine as to the correct form of social organization, including education" (2006, p. 77). To sketch anarchopedagogy in broad strokes, art critic and activist Allan Antliff characterizes it as "actualiz[ing] its politics by functioning immanently, in the here and now" (2007, p. 248). For Suissa, anarchist education has "two revolutionary functions: creating a generation of people capable of laying the basis for the future […] and serving as an example to the surrounding society of how such an alternative future was possible" (2006, p. 93). Anarchopedagogy scholar Joseph Todd summarizes common organizational characteristics as including "at the level of the individual: autonomy, student-directed learning or self-help, and active learning; … at the level of the community: participation, mutual aid, social/political action, and participation; … and lastly at the structural level: decentralized management and nonhierarchical relationships" (2012, p. 75).

Communication scholars and educators Mark Coté, Richard JF Day, and Greig de Peuter identify philosophical throughlines of anarchist pedagogy as “education for change, for autonomy of individuals and communities, by autonomous individuals and communities” (2007, p. 7). They incorporate this definition into their conjecture of a “utopian pedagogy,” deeply influenced by anarchist and adjacent radical efforts, which aims to “foster experiments in thinking and action that lead us away from [the neoliberal] order” (Coté et al., 2007, p. 15). In my research, I investigate this concept of utopian, anarchist pedagogy through the zine.

I develop my conceptualization of pedagogy to be responsive to the medium of the zine, which media scholar Sandra Jeppesen names the “anarchist text of choice” for its role as a transitory and anti-institutional cultural space for anarchists (2003, p. 65). Zines, for scholar Sheila Liming, invite readers “to step closer to the line that separates producer and consumer in a format that celebrates not professionalism and polish but, rather, amateurism and anarchy” (2010, p. 137). As such, I draw upon anarchist and anarchist-adjacent perspectives on and experiments with education to create a zine-responsive theoretical framework.

I take a brief detour to return to relationality and its connection to anarchism. The editors of a remarkable interview collection with Indigenous activists and thinkers on the subject of anarchism and Indigeneity write that “Although anarchism feeds from a wide variety of traditions, we must remind ourselves that the way we envision this type of praxis can hardly be dissociated from European histories and cultures, and therefore, in a way, from colonialism” and as such “certain anarchist tenets are indeed harmful to the development of a dialogue and respect between anarchists and Indigenous peoples” (Dupuis-Déri & Pillet, 2023, p. 25). The interviewees, who include Roxanne Dunbar-Ortiz, Gord Hill, and Freda Hudson among others, express a variety of positions regarding the compatibility of anarchism with Indigenist movements; however, their willingness to participate in such a project suggests at least alliance. As with the issues of

hegemonic whiteness in the zine scene, I invoke this important caveat to acknowledge critiques and issues within the anarchist context. In his interview, Indigenous anarchist Gord Hill states, “I’m not trying to recruit Natives into an anarchist movement but rather promote the best practices of anarchists so that Natives can learn from other’s experiences” (2023, p.39). I follow his spirit of alliance and exchange in hoping that, by applying lenses such as that of relationality, this project-paper might participate in decolonial work.

## 4. Relationship to Program

Contextualized to Communication and Culture research, my project offers exploration of topics fundamental to the discipline, extensions of its concepts, and methodological experimentation. In its program description, the Communication and Culture program boasts a “strong commitment to interdisciplinarity and pedagogical innovation” (“Programs,” n.d., para. 2) and “Thinking across boundaries,” (“Programs,” n.d., ComCult Areas of Study section) which this project embodies in its content and methods. Regarding content, my project undertakes the work of thinking and learning across boundaries, specifically those between academic and extra-university communities, and takes pedagogical innovation as its central topic. This project engages disciplines of cultural studies, media and communication studies, and education, embodying the interdisciplinarity that the program stipulates. It also combines multidisciplinary methodologies—including artistic, ethnographic, and quantitative—to allow for a multifaceted engagement with the research questions, and participates in research methods experimentation by employing contemporary critical approaches such as arts-based research (Wang et al., 2017, p. 7) and intersectionality as critical praxis (Hill Collins & Bilge, 2016, p. 33).

# 5. Contribution to Theory and Practice

With this project I aim to contribute to the body of scholarly work on research-creation. As defined by the Social Sciences and Humanities Research Council of Canada, research-creation is an “approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation” (“Definitions of Terms,” 2012). As such, the language of ‘research-creation’ is a Canadian convention; various terminologies exist including ‘art-as-research’. My choice of research-creation methodologies seeks a socially engaged research practice that “not only aim[s] to provide answers to a problem” but to “also draw attention to complexity” and “raise more questions” in order to advocate for social (and specifically pedagogical) change (Wang et al., 2017, p. 13). Research-creation’s creative element also builds in accessible information dissemination to “diverse groups of stakeholders” in an effort to move away from extractive academic research traditions (Wang et al., 2017,p. 13).

In this project, research-creation primarily emerges through the creative element of the project-paper: the creation of a zine that not only constitutes a means for sharing findings, but acts as an essential component of the research itself. In a research-creation approach, which the authors term ‘art as research,’ “art is considered to be a way of inquiry” and the “act of creating is simultaneously the act of researching” (Wang et al., 2017,p. 15). Research-creation offers a challenge to outcomes-oriented models and insular academic disciplines and conventions by recentering practice and process (Springgay & Truman, 2019, p. 547). By immersing myself in the zine medium and by undertaking the practical act of zinemaking, I engage my research questions from an intimate and grounded perspective.

Research-creation also comes into play with the application of creative methodological approaches, namely, the centring of materiality. As part of the research-creation approach to this project, I elected to immerse myself in the medium of zines and in the material itself by working with paper versions of my source material and coding by hand. As such, I scanned and printed my selected zines, and worked with highlighters and pens on the physical copies. As Saldaña indicates, "manipulating qualitative data on paper and writing codes in pencil…gives you more control over and ownership of the work" (2021, p. 22). Similarly, qualitative research scholars Elizabeth Graue and Daniel Walsh recommend that researchers "Touch the data.…Handling the data gets additional data out of memory and into the record. It turns abstract information into concrete data" (1998, p. 145). Apart from the improved outcomes that Saldaña, Graue, and Walsh suggest, such an approach also leans into creativity by involving the medium and the material in intimate ways.

With this, I aim to contribute to the community of researchers that seek to question, resist, and subvert the ubiquity of screens and digitality in academic research (see the Low-Carbon Research Methods Group). Following the author of *Fuck Your Phone*, who states that "It is better to resist imperfectly then *[sic]* to stop short" (Anonymous, 2024, p. 6) in the effort to "collectively practice rejecting the ubiquity of phones in our everyday lives" (Anonymous, 2024, p. 20), I present this project as an example of research that resists total absorption into digitality in both its content and form.

I also take on this project as part of the work to legitimize zines as objects of contemporary scholarly consideration: academic study of zines is a small but still-growing area, such that every contribution to the body of knowledge is significant to the validation of zines as cultural and pedagogical objects (Hays, 2020, p. 10). With the COVID-19 pandemic, zines saw a global resurgence in popularity, as exemplified in the rise of the 'quaran-zine' (see Quaranzine, Dispatch from Quarantine, and The

Quarantine Zine). Further, this research addresses the prominent ethical question of zines within the academy and offers frameworks to support their ethical use and study by involving extra-institutional actors in agentic roles (Fife, 2019, p. 240). Researching zines also offers a chance to reconsider the traditional form of the archive and the materials included within (Woodbrook & Lazzaro, 2013, p. 14). As a person involved in zine creation, alternative education, and academia, I intend to use my particular positionality for this investigation.

# 6. Methodological Overview: Theory

I drew inspiration and guidance for my methodological experiments from Chelsea Reynolds' 2020 adaptation of Anabela Carvalho's framework for critical discourse analysis. Reynolds characterizes the relationship between her analytical and methodological approaches by stating that "Coding [as part of a constant-comparative method] provided my basis for developing theory…while CDA [critical discourse analysis] ensured my critical orientation toward the data" (2020, p. 96). Reynolds' research materials consisted of online, qualitative questionnaires provided to zinesters while Carvalho's 2008 methodological framework was specific to newspaper media. While Carvalho suggests a framework for applying critical discourse analysis that Reynolds uptakes and adapts, critical discourse analyst Teun A. van Dijk further clarifies this distinction by reminding researchers that "Being critical, first of all, is a state of mind, an attitude, a way of dissenting, and many more things, but not an explicit method for the description of the structures or strategies of text and talk" (2013, para. 1).

In my work I sought to strike a balance between these two diverse applications by drawing on the "relations between texts and social processes" in addressing the text (and images) of zines (Carvalho, 2008, p. 162) and the distinct cultural elements of zines' "attempt to transcend, augment, and resist mass-mediated expectations" (Reynolds, 2020, p. 92). As such, my methodology emerges from a hybrid of the two scholars' approaches and consists of two main approaches: constant-comparative method (consisting of coding and analytic memos) and critical discourse analysis, which will be explored in greater detail below.

Throughout, I opted to focus on materiality in order to immerse myself in the historical and contemporary medium of zines (see section *2b. II …and Materiality*), working with highlighters and pens on physical copies of my selected materials. In doing so, I position this work within the material turn

in contemporary postdigital media studies (see Casemajor, 2015) alongside other scholars' works on zines' materiality such as Hroch, 2020; Poletti, 2020; and Hroch & Carpentier, 2021.

I also took up anarchist zinester Cindy Milstein's call to "constantly be vigilant with everything [I] do and continually think through what [I'm] doing" as a central component of my research process (p.11). I built in such reflexivity through iteration, generating opportunities to revisit, critique, and improve upon my work. In academic fields, iteration in research design is similarly lauded for its ability to produce dynamic, adaptable, and ethical research outcomes (see Kapiszewski et al., 2022; Montgomerie, 2017; May & Perry 2014). In doing so, I also attempted to embody the processual nature of zines as a medium-responsive methodology (Thompsett, 2017) while exploring research creation's similar processuality (Springgay & Truman, 2019).

## 6a. Constant-Comparative Method: Two Types of Coding and an Analytic Memo (Oh My)

In this work, I employed a constant-comparative method, which is comprised of coding and analytic memos. This methodology is closely associated with grounded theory and is an inductive approach: instead of beginning with a hypothesis, concepts and connections emerge as the data is collected and analyzed. By foundational scholars Barney Glaser and Anselm L. Strauss, "The purpose of the constant comparative method of joint coding and analysis is to generate theory more systematically…by using explicit coding and analytic procedures" (2017, p.102). This method of research includes both coding and analytic memos to trace the emergence of ideas and connections in materials being analyzed and in researcher interpretation. It is in this "vagueness and flexibility" of methodology that the authors find an "aid [to] the creative generation of theory" (Glaser & Strauss, 2017, p.103).

Following Reynolds, I employed coding to generate data from which to draw conclusions. Methodology scholar Johnny Saldaña characterizes coding as a "cyclical act," sharing my own research principle of iteration and continual observation and revision (2021, p.8). I employed first-cycle coding—"processes that happen during the initial coding of data" (Saldaña, 2021, p.45)—and second-cycle coding—"ways of reorganizing and reanalyzing data coded through First Cycle methods" (Saldaña, 2021, p.149)—as a foundation for analysis of my selected zines. Within first-cycle coding methods, I opted to deploy in vivo coding.

In vivo coding emerges through "word[s] or short phrase[s] from the actual language found in the qualitative data record," and thus draws from the phrasings and conceptualizations of the speaker/writer of the source material (Strauss, 1987, p.33). By foundational constructivist grounded theory scholar Kathy Charmaz, this form of coding "help[s] us to preserve participants' meanings of their views and actions in the coding itself" (2012,

p.55). As well as doing the important work of preserving marginalia and marginal perspectives (as put forth in and by zines), I was also interested in the potential for folk terms—"participant-generated words from members of a particular culture, subculture, or microculture" (McCurdy et al., 2005, p.26)—to emerge. Following from the importance of community relationships to anarchopedagogy, as asserted by Mueller, Illich, Shantz, Coté, de Peuter, Day, and others, I aimed to explore the relationship of the margins to the centre.

I employed pattern coding as a second-cycle coding method. By Saldaña, pattern coding "develops the 'meta-code'–the category label that identifies similarly coded data" in order to "not only organize the corpus but attempt to attribute meaning to that organization" (2021, p.150). Qualitative research scholars Matthew Miles and A.M. Huberman characterize pattern codes as "explanatory or inferential codes" that aim to "identify an emergent theme, configuration, or explanation" (1994, p.69). Importantly, Saldaña notes, these should emerge from "examining social networks and patterns of human relationships" (2021, p.152).

Rather than viewing first- and second-cycle methods as ordinal, static, and final, I followed the throughline principle of iteration to shift between and return to both coding methods and zines. In practice, this looked admittedly chaotic: I began by applying in vivo coding methods to *Beyond Squat or Rot,* followed by *Anti-Mass,* and then *Fuck Your Phone.* Before continuing on to my next zine to analyze, I circled back to the beginning to perform a notional pass of pattern coding to examine emerging themes and ideas. I then moved on to *Educating for Freedom* and then *Getting to anarchism* with in vivo coding before returning to the first three titles to perform pattern coding for all titles. Through this seemingly quite random process, I attempted to follow the spirit of "vagueness and flexibility" by remaining responsive to the material and the medium (Glaser & Strauss, 2017, p.103) and the exhortation by the author of *Anti-Mass* to "Read randomly, write in the margins" (n.d., p.13). As organic connections and

points of interest emerged, I allowed myself to follow them, rather than locking myself into a rigid structure of analysis. I paired this organic flow with a variety of methods in order to permit various types of information to arise, and to provide opportunities for new directions to emerge.

Alongside these coding methods, I built in another important element of the constant-comparative method, the analytic memo. Qualitative researcher Adele Clarke characterizes these as “sites of conversation with ourselves about our data” (2005, p.202), to which qualitative research scholar Ian Dey adds that “Memos should be suggestive; they needn’t be conclusive” (1993, p.89). I recorded analytic memos both in my research journal and in the margins of my photocopied zine texts, the latter to encourage responsiveness to the source material and to engage quickly with ideas that emerged as I coded. I recorded these memos cyclically, as with the other methodological components of this work, to build iteration and self-reflection into my research.

## 6b. Critical Discourse Analysis

The “critical orientation” identified by Reynolds and the application of the critical discourse analysis framework proposed by Carvalho largely took place within my analytic memos (see attached images in Appendix D). By physically locating my memos on xeroxed copies of my source material as well as on paper surfaces that I could directly appose with research materials, I focused on organizational and visual critical discourse analysis analyses of layout and structural organization (Carvalho, 2008, p.167). As my coding progressed, points of discussion as well as points of silence and reticence began to emerge regarding textual elements of objects (i.e. topics and themes as structured by discourse); actors; language, grammar and rhetoric; discursive strategies; and ideological standpoints (Carvalho, 2008, p.167).

I will include this analysis in my creative project alongside excerpted reflections from my research journals and analytical memos of my experience of reading and creating zines. The practice of reflection as a continuous, co-temporal, and creative process within my research feeds back into my focus on iteration. In this, I echo the culture-jamming, xeroxing, perzine-inflected cultures of zinemaking as well as the continuous reflexivity and revisions lauded by anarchist philosophies.

# 7. Methodological Overview: Practice

## 7a. Selecting Materials, or, I “Break Copyright”

For this project, I drew a selection of zines from my personal zine collection, the OCAD University Zine Library, and the Toronto Zine Library that interact with both the subjects of pedagogy and anarchism. I define ‘interaction’ for the pedagogy selection criteria as including (but not limited to) zines that *enact* (i.e. educate about a subject), *critique* (institutions or pedagogical models), *recount* (a pedagogy-related event), and/or undertake propositional work (*propose*). For the anarchism selection criteria, I selected zines that approach from an *explicitly self-declared anarchist framework*, whether introduced through the *title* or the *content* of the work.

The process of selecting my final sources was quite long and labour intensive; in my preparation, I began by familiarizing myself with potential sources after research methods scholars Virginia Braun and Veronica Clarke’s framework of the six phases of thematic analysis (a related method to the constant-comparative method). Braun and Clarke argue that

> it is vital that you immerse yourself in the data to the extent that you are familiar with the depth and breadth of the content. Immersion usually involves ‘repeated reading’ of the data, and reading the data in an active way—searching for meanings, patterns and so on (2006, p. 87).

I kept notes on compliance with selection criteria and notable features of each work I read in the document “prelim research notes” (see Appendix E).

To locate potential sources, I began my research within my own collection. My collection has been drawn together throughout the years of my interest in, acquisition of, and making of zines (2017-present). Many of the works came to me by way of trades, in-person at zine fairs or through the mail. Many I have purchased through the years or have receieved as

gifts. My personal collection, true to the organic and messy nature of zines themselves, lacks rigorous organization and structure. However, as sole archivist of my collection, I benefit from being familiar with the titles, zinesters, origins, and subjects. In making my selections for this project, I focused on titles I acquired at the October 2024 Hamilton Anarchist Bookfair; as such, the anarchist influence in the materials was largely guaranteed. From these, I searched for materials that met one or more of the stipulated criteria of 'interacting' with pedagogy. This search resulted in a selection of five titles, which I then read thoroughly, taking general notes on format, content, and relationship to my stated research questions. In my research journal, I describe this process as "hold[ing] [my research questions] lightly in my mind as I research (read zines)…Perhaps a reminding word from a friend, or a ghostly, misty structure to my thoughts" (Schmidt, 2025c, p. 1). After I felt sufficiently familiar with each of the materials, I selected *Fuck Your Phone* from my collection to conduct deeper research on, for its relevance to the selection criteria (anarchism and pedagogy).

Next, I turned to OCAD University's zine collection. In my research journal, I record the following notes on my process:

> I am searching the catalogue in a library that is empty but for me and two employees, one of whom was unsure if I ought to be let in. The collection's catalogue is housed in JSTOR; there is a list of keywords in a spreadsheet. I select: education. 5144 results…I search: (education) AND (anarchism) 134 results (Schmidt, 2025d, pp. 1-2).

One of the zines missing from the catalogue—*Getting to anarchism*—eventually became a source for this work. The final keyword that I included to narrow down my search was 'community activism.' After closely reading and taking notes on fourteen zines, I selected *Getting to anarchism* and *Beyond Squat or Rot.*

In my research journal, I also included a number of critiques of the OCAD archiving system and public access policies:

> As it is, accessing what of the collection remains downstairs [in the Library Learning Zone (LLZ), which is technically accessible to the public, as opposed to the closed Dorothy H. Hoover Library zine collection] as a non-[OCAD] student has quite a number of hurdles. First, finding the LLZ is no simple task, embedded and hidden as it iz (!) in/behind the Grange food court. Then, as a non-card-carrier, you need to knock on the large glass window loudly enough for the students employed at the info desk to hear you (relies on your own boldness and bravery). Then, depending on the employee's familiarity with—policy?—you must justify (through a half-closed door) why you're there…I was asked to wait for a moment while the employee debated speaking to their boss to get permission for me to enter, before they let me in, citing that it was "probably fine." I don't relay this to complain, but more to underscore a question about the accessibility of the collection…A few hours later and I continue my saga of institutional frustrations: unprepared with a portable bootleg scanner (ie a smartphone with a camera), I decided to follow the rules and ask for official library policy on scanning (mostly as a leading question to borrow a scanner and copy the whole [zine]. I was instead informed that there is a 10% copying limit policy and no material is to be used for commercial purposes. The second, unsurprising; agreeable. The first—I was a bit floored: these are zines, after all. They're meant to be distributed widely, and I don't think anyone has ever turned a profit on zine distribution. Secondly, this [*Getting to anarchism*] is an anarchist zine, and anarchists are notedly and often voraciously anti-copyright. I'm frustrated (Schmidt, 2025e, pp. 1-2).

In this, I invoke criticisms along the lines of archival scholar Kristy Fife, who argues that "the central politics of zine culture – disrespect for institutional rules, professional techniques and the re-writing of majority and mainstream culture to reflect subcultural and often subversive values" often are overwritten and elided by conventional institutional archiving

policies. I returned to the collection at a later date and noted that “I am at the OCAD zine collection again, with the explicit intent of breaking copyright law. I scanned all thirty-some pages of Getting to anarchism (hastily, checking over my shoulder” (Schmidt, 2025f, p. 1). For the sake of clarity, I note that this is not a copyright issue, but rather an (overreaching) institutional policy.

Next, I visited the Toronto Zine Library collection, housed in a single room in the Tranzac Club at 292 Brunswick Ave. As a community-based archive, the Toronto Zine Library functions quite differently from the OCAD zine collection: despite its smaller collection and physical space size, its accessibility results in much more reader traffic. I squeezed into a spot at the single table to conduct my research. Using their web-based catalogue, I searched for zines that fulfilled the keywords ‘anarchism,’ ‘education,’ and/or ‘pedagogy.’ Unlike the OCAD zine collection, the Toronto Zine Library does not have a constrained list of keywords, so volunteer cataloguers often label works more creatively; my keyword searches arose from testing different searches for potential hits. As before, I read and took notes on a number of zines before selecting *Educating for Freedom* and *Anti-Mass.* As a community-based archive, the Toronto Zine Library’s policies around copyright are far less institutionalized and instead respond to the culture of zines themselves. As such, visitors are welcome to take pictures and scans of zines.

In my research journal, I noted that in my selection of zines from my own collection, “I leafed through, pulling somewhat at random: perhaps the zines that were taller gained subtle precedence, or the sturdier ones that pushed back against my rifling” (Schmidt, 2025c). “The resulting—convenience sample might be the best term” worried me (Schmidt, 2025c). As a new researcher with a research background in scientific disciplines, I was concerned that my selections held bias, or were too subjective, simply too random, or not random enough. However, as my research progressed and I returned to this question time and again, I found comfort in Glaser

and Strauss' methodological assertion that "no attempt is made by the constant comparative method to ascertain either the universality or the proof of suggested causes or other properties" (Glaser & Strauss, 2017, p. 104). In my work, I am not seeking exhaustive answers nor universal declarations; in fact, I am actively conducting research on a political theory and practice characterized by its resistance to monolithic and absolute truths. As such, I concluded that my research need not emerge from a statistically perfect selection of materials but rather from a very human and self-consciously limited range of sources. For Glaser and Strauss, "Since no proof is involved, the constant comparative method in contrast to analytic induction requires only saturation of data—not consideration of all available data" (2017, p. 104). Using a combination of coding, analytic memos, and research journal entries, I achieved data saturation through a far smaller selection of materials than initially expected. By data saturation, I refer to the large amount of data generated in comparison to the limitations of my own time and energy within the framework of a master's project-paper. This effectively precluded my concerns about sample size and randomization.

## 7b. Material-Ish Coding, or, Did I Just Go Digital?

As addressed in my theory-based methodological overview, I employed two types of coding: in vivo coding and pattern coding. The former is a first-cycle coding method and the latter is a second-cycle coding method; however, I iterated between these methods and between the sources I analyzed to centre iteration and creative flexibility. I conducted first-cycle coding physically, on copies of my source materials. Regarding the concrete form of my coding process, I recorded the following in my research journal:

> I highlighted action words that are important to the zine on a generally paragraph-by-paragraph basis (excluding in-depth discussion of logistics that are hyper specific to the topic being discussed). I circled topic words that were important but not actions. I made notes for references to specific techniques the zinester is utilizing (Schmidt, 2025j).

Page by page, I read, highlighted or circled, and then noted down what I had coded in the top corner (action words) or bottom corner (nouns, adjectives). Visual examples of this coding process can be found in the Appendix of this paper.

Next, I shifted from pen and paper to screen and keys. Even as I focused on the material in my means of coding and analysis, screens and digitality came most strongly into play with the incorporation of digital spreadsheets as I began to gather and analyze my data. At first I hesitated on this aspect—I find screen time to be immensely draining, and I wanted to enjoy this project's exhortation to materiality. However, given the large amount of data generated, I elected to follow Clark-Parson's practice of "working in tandem" with the "with distinct yet symbiotic advantages" of screen and material methods and sources (Clark-Parsons, 2017, p. 557). And yet, I noted in my analytical memos that "I wrestled with the statistical tools on excel for an hour—the predictive, AI-generated things kept fucking

me up. I could have counted much more quickly." I bridge materiality and digitality as I write

> Even though I am intentionally seeking materiality, the laptop screen tends to creep back in. I feel this, materially, though, in the soreness of my eyes, my upper back. I have a worry line between my eyebrows (my partner tries to smooth it out with her fingers) from too much time spent looking at a (digital) spreadsheet" (Schmidt, 2025g, p. 2).

Once I finished physically in vivo coding, I looped back to the beginning of the zine and recorded my noted code words and phrases into a digital spreadsheet ("Coding Keys," see Appendix) on the sheet labelled "In vivo -> pattern codes." I then read through my in vivo codes within this spreadsheet and organized them by emerging themes (pattern coding) on this same sheet. I conducted three consecutive passes within this sheet (sections labelled "Pass 1," "Pass 2," "Pass 3") to pare down my data to a manageable size before assigning theme titles for each zine (see "Pass 3" section in sheet "In vivo -> pattern codes"). Once I had developed these second-order codes (labelled themes) for all five zines, I re-read each source, ensuring that the themes I had arrived at represented their content. Next, I assembled "Pass 3" codes on the sheet labelled "Individual zine themes" and modified theme names as necessary to allow for effective comparison across sources. I then assembled all "Individual zine themes" into a table on the sheet labelled "Second/third-final" and marked whether these themes arose in each zine analyzed. I assessed "Third-final" themes for clarity and applicability before honing them down to "second-final" themes. I then combined diametrically opposed themes into balanced, unified themes (i.e. Practice vs. Theory/Analysis) based on the comparative nature of discussion within the sources. In my analytic memo, I noted that, to facilitate the emergence of themes, "I begin relaxing constraints of repetition/redundancy by allowing themes to appear in multiple categories" but that I "notice a lot of crossover" which caused concerns about "artificially imposing meaning and structure" to the data (Schmidt, 2025h,

p. 1). However, in yet another iteration through the writing process of this analytic paper, I recognize the effort with which I built in organic flow and reflexivity to prevent artificiality. Finally, I placed the emergent, selected pattern code themes into the sheet "'Final' themes." Drawing from my analytic memo, I write that "I use quotation marks to add a question to the finality" of the 'final' themes" (Schmidt, 2025h, p. 1).

After these many rounds of iteration, the following nine 'final' themes emerged:

organization
interpersonal relationships
communication
recruitment
relation to the other
emotions-body-play
oppositional vs. propositional
practice vs. theory/analysis
learning

## 8. What Was Learned

My coding process was organic, free-flowing, and iterative. As I took each new zine into consideration, I looped back to what I had analyzed before, searching for points of connection and departure, emergent themes, and shared or diverging language. The resulting selections of words and phrases, as well as their iterations through different passes of coding, are reflected in the spreadsheet linked in the Appendix. I use the outcomes of this coding process, and particularly the emergent 'final' themes, to structure this section. Many of the quotes selected from zines to evidence this discussion contain significant words or phrases that I highlighted or underlined during my in vivo coding process. As such, while I do not attend to the coding process or coded words/phrases explicitly in this section, it underlies this work.

## 8a. First, a Note on the Form

Before I began coding, I first immersed myself in the zines themselves: I read physical copies, often in the physical space of the collection they appeared within. I held them in my hands, turned them over, examined the cover materials, the wear they showed, the weight of the paper, the binding method, and so on. Some notable examples of materiality included *Getting to anarchism,* which is held within a brown cardboard sleeve with a hand-stamped cover and bound with a blue rubber band, likely one that was used to package vegetables. It is a non-standard size and appears to have been cut by hand, due to some small variations in the page dimensions. *Anti-Mass* is bound in medium weight red paper that has softened with time and other readers' hands. It has two staples that have eaten away holes around their penetrating points. *Beyond Squat or Rot* has a Xerox-distorted image of a group of people outside of a house and another of people seated in a discussion circle (likely co-opers by context) on the front and back covers respectively. Pencilled on the front cover's top right-hand corner is a note that reads "KYLE $1". *Educating for Freedom* is bound in medium weight neon pink-orange paper and displays a similarly photocopy-distorted image of a person reading a pamphlet in Italian before a graffitied circle-A anarchist symbol. Within the pages, it contains clipart graphics that evoke mid-2000s tackiness. Lastly, *Fuck Your Phone,* the newest of the zines analyzed, is simply and cheaply assembled of standard printer paper; its paper is crisper and smells still a bit of ink. All zines' inner texts are printed in black and white.

## 8b. Second, a Note on the Content

In the following subsections, I highlight the ways in which the selected zines represent and engage with each of the ‘final’ themes. Many themes draw from, interrelate with, and loop back into each other, a characteristic that I approached with worry as I noted in my analytic memo, “how interrelated should they be? is this redundancy?” (Schmidt, 2025a, para. 2). As I iterate back to this concern, I accept this organic cross-pollination as a product of the ideas’ shared origin materials and as proof of their complexity and participation in a broader system of knowledge and pedagogy.

## 8b. I. Organization

Anarchism as a political philosophy is inherently interested in questions of organization. As discussed, its aims are towards autonomous, decentralized, and anti-authoritarian forms of organization. However, what emerges through analysis of the selected zines is primarily the importance of collectivity, community, and small-scale and direct connections. *Anti-Mass* emphasizes the "primacy of the collective" (n.d., p. 2), while *Fuck Your Phone* calls for anarchists to "collectively practice" (Anonymous, 2024, p. 9) rejection of phones through practices established with "an affinity group/contingent," a "smaller crew of trusted people" (2024, p. 9), or "friends" (2024, p. 14). *Getting to anarchism* takes particular interest in "the structures, the subcultures, the [social] networks" (2001, pp. 31-2) as forms of organization that underpin their understandings of anarchism, from collective houses to punk and vegan subcultures to lovers and friends and mentors (2001). In *Educating for Freedom,* Milstein describes this interconnection between self and community in anarchist aims as "it is neither that I, myself, am free alone, nor that I live in a community that's free, but where the two are continually mixing together. Anarchism is thus about the process of getting there, of continually moving toward making both increasingly more free" (2007, p. 7). In *Beyond Squat or Rot,* Munson declares that "the first step towards the creation of a free society is for people to organize, educate themselves, and assert their autonomy from the government, the capitalist, and organized religion" (1997, p. 4). In this respect, autonomy arises not as an inherent centre of anarchist action but as a means of stepping away from established systems of control. Education, then, forms a bridge for such a step to be taken. Yet throughout the zine, the importance of connection is held central to an anarchist philosophy (in this case, of collective housing).

Many of the zines also use explicit terminology regarding organization, including "non-hierarchical" (Milstein, 2007, p. 6; *Getting,*

2001, p. 25), “directly democratic” (Milstein, 2007, p. 3), “non-exploitative, non-oppressive” (Milstein, 2007, p. 6), “affinity group/contingent” (Anonymous, 2024, p. 9), and “anti-authoritarian” (*Getting,* 2001, p. 31). *Beyond Squat or Rot* describes “decentralized politics” and “confederated regions” (1997, p. 13), and *Anti-Mass* describes (but does not explicitly name) federation as a method of organization (n.d., pp. 4-6). In my analytic memo, I note that *Anti-Mass’*s “opposition to mass-oriented organizing and movement” is “subliminally present in *Beyond* in the form of orientation towards the local and small-scale” (Schmidt, 2025a, para. 1).

## 8b. II. Interpersonal Relationships

Relationships appeared as central foci of all zines analyzed in this project. These interpersonal relationships took many forms and labels: *Getting to anarchism* identifies “friendships” (2001, p. 12), “lover[s]” (2001, p. 26), “personal contacts” broadly (2001, p. 31), and “collective house[s]” (2001, p. 20). The authors make the explicit connection between interpersonal relationships and politics, stating that “Lots of dating and sex happens in the anarchist world and that brings people together politically too” (*Getting,* 2001, p. 32). They also assert that “Building on this micro-community is as important as the actions or events we do, or the zines patches buttons trouble we make” (*Getting,* 2001, p. 35), and that they prioritize “building sustainable relationships with each other” (*Getting,* 2001, pp. 34-5). *Fuck Your Phone* names “comrades” (Anonymous, 2024, p. 9), “affinity group[s]/contingent[s]” (Anonymous, 2024, p. 9), and “friend’s” (Anonymous, 2024, p. 14), with strong emphasis on the role of trust (Anonymous, 2024, p. 9). *Anti-Mass* speaks of “collectives” (n.d., p. 7) and of “social relations” broadly (n.d., p. 5). *Beyond Squat or Rot* centres on arrangements of people living cooperatively, including “couples” and “families” (1997, p. 12) and “neighbourhood[s]” (1997, p. 15). Munson also discusses “develop[ing] relationships with future co-opers” (1997, p. 9) and establishing a sense of “community” with co-op residents (1997, p. 7), and

also advocates for building relationships with residents of “existing co-ops” by “giv[ing] them a call” (1997, p. 9). In *Educating for Freedom,* Milstein names relationships including “neighbours” (2007, p. 15), “friends” (2007, p. 16), and “study groups” (2007, p. 20). Similarly to *Fuck Your Phone,* Milstein highlights the role of “trusting” (2007, p. 18).

## 8b. III. Communication

As tools of communication themselves, these zines are intrinsically invested in efforts at communicating as they seek to unite, preserve, and relay information to their readers. A specific throughline that appears in the selected zines, though, is a reference for oral communication: *talking* is key, not only as a way to transfer information and knowledge but as a means to build the relationships through which society is organized. This conclusion gives rise to an immediate question regarding temporality: these zines span a range of time, and given the increasingly rapid evolution of communication technologies and their interrelated social norms, things may simply 'have changed' since their publication. And yet, *Fuck Your Phone* is a recent publication (2024) that espouses many of the same values and practices around oral (and in-person) communication. And, despite the evident truth that communication technology and common practices are ever-evolving, all of the zines selected emerged from an era in which non-oral communication, and particularly (written) digital communication via the internet, was available and sufficiently widespread for access. Returning to the organizational centrality of interpersonal relationships, each of the zines urges direct, person-to-person oral communication as a means for relationship- and community-building. *Anti-Mass* differentiates meaningful, direct communication from "noise" and "administrative functions" and names it as contact, stating "Why is it so important to have direct contact? Because it is the simplest form of communication. Moreover, it is physical and involves the senses…For this reason, it is reliable. It also takes account of the real need for security" (n.d., p. 6).

And yet, each of the zines are written, printed, and circulated without an in-built oral or conversational element. Notably, all of the selected zines include reading lists, references to other written materials including books and zines (and in some cases films and audio), or exhortations to draw more reading materials from specific infoshops or distros. In analysis of this

apparent preference for orality, I turn to editor Sarah Lawrance's introduction to *Educating for Freedom,* in which they reveal that "by the end of [the unSchooling Oppression Conference where Milstein's talk occurred] all the organizers were completely burnt out…Even so, we were able to reach at least 400-500 different people directly over the course of the week, and countless others indirectly. Now we hope that this zine will take on a life of its own and inspire many new and wonderful projects" (2007, p. 4). *Anti-Mass* echoes this sentiment, arguing that "Other forms of communication—telephone, letters, documents, etc.—should never be used as substitutes for direct contact. In fact, they should serve primarily to prepare contacts" (n.d., p. 6). In both, non-oral, indirect communication is subsidiary to direct connections, be they "contact" or material "projects." *Anti-Mass* continues on to describe effective written communication as "orality in print" (n.d., p. 16).

## 8b. IV. Recruitment

*Beyond Squat or Rot, Anti-Mass,* and *Getting to anarchism* all discuss the subject of recruitment, or of soliciting other (non-anarchist) individuals to join their projects. However, through this theme, the diversity of beliefs and practices that reside under the anarchist umbrella term become clear. In *Beyond Squat or Rot,* Munson advocates for "spread[ing] the word" of collective housing movements in search of a "critical mass" to mainstream the effort (1997, p. 5). Yet contributors to *Getting to anarchism* comment with annoyance on the effort of International Socialists to "recruit" them, finding such efforts dogmatic and alienating (2001, p. 23). Similarly, *Anti-Mass* rails against the concept of critical mass and snarkily asserts that "Once you think in terms of recruiting, you might as well join the Army" (n.d., p. 4). In my analytic memo, I characterize this author's work as "an internal critique of some anarchist organization [tactics]" (Schmidt, 2025b, para. 1).

Despite its anti-recruitment stance, *Anti-Mass* admires the "techniques of advertisement" as "short, clear, non-rhetorical statements" that represent a "concentrated formula for communication," looping this theme back into the interrelated theme of communication (n.d., p. 12).

> In my analytic memo regarding *Beyond Squat or Rot*, I note that
>
> Locating zines w/in a pamphleting tradition, this makes sense—the medium is propagandistic in some ways. However, there's not really a stipulation in all surveyed cases that the readership need be anarchists. This case (*Beyond*) uses that [explicitly anarchist] language in its title and seems to approach an anarchist audience (self) interested in reaching non-anarchists, but doesn't necessarily do that work itself (Schmidt, "Analytic Memo Regarding *Beyond,*" n.d.).

As I suggest in this memo, the question of recruitment flows into the next theme of 'relation to the other.'

## 8b. V. Relation to the Other

The relationship between the anarchist 'self' and the 'other' emerged as a theme in *Beyond Squat or Rot, Anti-Mass,* and *Fuck Your Phone.* In relation to the previous theme, recruitment arose as one form of (contested) relationship to the non-anarchist other. On the level of form, I write in my analytic memo that this theme "draw[s] out the relationship bw/ marginalia/mainstream on a material level, and anarchism/anarchopedagogy and its nonself other" (Schmidt, 2025h, p. 2).

In *Anti-Mass* and *Fuck Your Phone,* this theme arises in oppositional self-definition. *Anti-Mass* confrontationally names "the enemy" (n.d., p. 18), constructing a dichotomous "underground" (n.d., p. 18) of anarchism against the "mainstream" (n.d., p. 7). It also defines the anarchist 'self' in contrast to "corporate liberalism" (n.d., p. 17). *Fuck Your Phone* centres "security culture" as resistance to the other that "surveil[s]" (Anonymous, 2024, p. 16), including "police departments" (Anonymous, 2024, p. 5). In my analytic memo, I write that, for *Anti-Mass* and *Fuck Your Phone,* "Relations to the other is *[sic]* characterized by hostility, repression. However, [these zines are] still interested in recruitment, but with some caution" (Schmidt, 2025b, para. 1).

In a slightly differently understanding, *Beyond Squat or Rot* labels 'the other' variously as "suburbanites" (Munson, 1997, p. 5), "counterculture bums," (Munson, 1997, p. 16), and the "guys who talk but won't do the dishes" (Munson, 1997, p. 16), implicitly characterizing non-cooperation as opposed to the active hostility of the previous zines. Though relation to the other was not a central theme of *Getting to anarchism,* the authors identify that "Anarchism has grown enormously in the past few years but we are still a small movement relative to the mainstream. How can we change that?" (2001, p. 9).

In this last example, I note in my analytic memo an emergence of 'folk language' in the language used that is fairly "community-specific:

hippies/counterculture bums, students, yuppies, middle-class, suburbanites…the average non-anarchist reader would likely not differentiate b/w anarchism and counterculture (bums)" (Schmidt, 2025a, para. 2). As such, I express a concern in my memo regarding "insularity and in group-out-group tensions" that detract from the zine's "gestures to diversity (of political affiliations)" as they "aren't necessarily followed through on the language/outreach front" (Schmidt, 2025a, para. 2). I read into this "a whiff of concern about security culture" through "mentions of repression, exploitation," echoing the anarchism focus on secure actions with trusted groups (Schmidt, 2025a, para. 2).

However, *Educating for Freedom* displays porosity and complexity in the idea of 'self' and 'other,' disavowing necessity of the label 'anarchist' as Milstein states, "I don't think you need to be an anarchist to do these kinds of things, and, in a sense, I think all of us should be practicing different kinds of models of how we understand education" (2007, p. 5). Milstein also recognizes the divisive potential of the self-labelling 'anarchism'—"sometimes that word is useful, among friends and allies, for instance, but in other spaces maybe it's not" (2007, p. 14).

## 8b. VI. Emotions-Body-Play

Emotions-body-play emerged as a joint theme united through attention to "feeling," and with interest in incorporating pleasure, or understanding it as an outcome or byproduct. Similarly to the theme of practice, emotions-body-play offers groundedness to the process of learning. However, instead of external grounding by use of examples, this groundedness comes from within, be that physical or emotional.

*Fuck Your Phone* activates the emotional component theme through its evocation of comfort and the lack thereof associated with breaking social norms around phone usage (Anonymous, 2024, p. 8); its practical suggestions include ways to "Slowly build up confidence" and acknowledging that "It can feel quite scary" (Anonymous, 2024, p. 8). Similarly, *Educating for Freedom* works to "embolden" (Milstein, 2007, p. 9), to "encourage" (Milstein, 2007, p. 30), and to enable individuals to become "really trusting of each other" (Milstein, 2007, p. 18).

On a different emotional front, *Getting to anarchism* evokes pleasant emotions in its characterization of its collective as "passionate warm compassionate sexy encouraging" (2001, p. 7). The authors also draw in "love" (*Getting*, 2001, p. 36) and "hope" (*Getting*, 2001, p. 25) as emotional components, and one contributor underscores the importance of being "friendly" (*Getting*, 2001, p. 23). In this zine, emotions play central roles as the builders of the relationships that underpin and perpetuate anarchist organizing. At the same time, unpleasant emotions catalyze the authors' involvement in activism, often from "unhappiness" in childhood (*Getting,* 2001, p. 19).

The author of *Anti-Mass* grounds their invocation of this theme in the body: "Just as you can't tolerate intellectualism, so you cannot act from raw anger—not if you want to win. You must teach your stomach how to think and your brain how to feel" (n.d., p. 11). By drawing upon corporeality, the author effectively draws the concept of analysis away from 'intellectualism'

to a more intimate, physically mediated form of understanding. At the same time, they also reiterate the importance of 'feeling,' both physically and emotionally. *Educating for Freedom* also works by way of the body to engage audience interest as "food and healthcare and housing are the issues that are the most fundamental to almost everyone" (Milstein, 2007, p. 27).

Finally, Milstein attends to embodied pleasure in *Educating for Freedom* by way of play, lauding the impact of "silly" projects (2007, p. 26) that engage through "playful" means (2007, p. 32) and the "fun [of] arguing with each other, and reading essays" (2007, p. 19). *Anti-Mass* also draws attention to "pleasure" (n.d., p. 12) and "fun" (n.d., p. 13) as effective means of both organizing and learning. Similarly, *Getting to anarchism* characterizes its work as a collective as "fun" (2001, p. 7).

*Anti-Mass* also invokes the subtheme of play through its humour and wordplay. With witty, joking interjections such as "The collective should not be larger than a band—no orchestras or chamber music please" (*Anti-Mass*, n.d., p. 4) and humorous rhymes such as "Mass is thinking with your ass" (*Anti-Mass*, n.d., p. 2), the author brings an element of fun into their otherwise serious writing.

> In my analytic memo, I take this theme into my own work, writing:
>
> There is much attention to sustainability [in these zines]; in that, there is a gesture to the future, to temporality. There is also a gesture, I read, to not burn myself out in the pursuit of this research, to listen when my body hurts (Schmidt, 2025g, p. 2).

## 8b. VII. Oppositional (vs.) Propositional

I frame this joint theme through Fern Thompsett's 2017 construction of the *oppositional* and the *propositional* as inherent characteristics of free universities, anarchist and anarchist-adjacent alternative schooling projects. For Thompsett, the oppositional arises in free universities as "resistance to conventional institutions and modes of education," while the propositional occurs through the "radical re-imagination of 'study' on their own terms" (2017, p. 27). I format this theme with '(vs.)' in parentheses to indicate not opposition, but tension. This theme appeared as a crucial element in all zines surveyed.

Cindy Milstein echoes this parallel construction in *Educating for Freedom*, naming anarchism itself as "simultaneously…a critique and a vision" (2007, p. 7); as both "critical and reconstructive" (2007, p. 24). Milstein's zine offers joint oppositional-propositional points with phrasings like "non-hierarchical, non-exploitative, non-oppressive," thus identifying failures of current capitalist structures and offering their opposites (2007, p. 6). Propositionally, they also call for "directly democratically run" forms of organization (Milstein, 2007, p. 8); "participatory acts" (Milstein, 2007, p. 9) and "participatory education" (Milstein, 2007, p. 12); and decisions carried out "at the local level" (Milstein, 2007, p. 15) in "face-to-face" formats where "people, together, get to decide and discuss and debate and educate themselves…[and where] the emphasis, again, is on freedom" (Milstein, 2007, p. 8). Oppositional aims are expressed simply at times—"I hate capitalism" (Milstein, 2007, p. 23)—and with more nuance at others—"I don't like that all my friends go to grad school—not that it is a bad thing *per se,* I just don't want a life of the mind to become a product that gets bought and sold and that only a few people can own" (Milstein, 2007, p. 6). Yet, through the focus on autonomy and locality of anarchism, much of Milstein's discussion of the propositional relies on concrete historical examples rather than totalizing, unifying aims.

*Getting to anarchism* offers a wide range of oppositional stances, including against capitalism, patriarchy, heteronormativity, traditional schooling, and demonstrations, among others. The authors identify themselves as "anarchists in relation to a somewhat hostile world" (*Getting*, 2001, p. 34). Propositionally, they state that they "are moving toward creating collective houses and autonomous spaces. [They] want to link [their] lives in the city with the possibility of sustainable living in the country" (*Getting*, 2001, p. 34) and build "sustainable relationships" (*Getting*, 2001, pp. 34-5).

Insurgency Culture Collective, publisher of *Beyond Squat or Rot,* expresses their oppositional and propositional stances at the beginning of the zine: "a conflict must go on…until those who live off our labor are laid low and the society with power and privilege based on wealth and class is abolished in favor of a free society based on mutual aid, voluntary cooperation, and personal freedom and responsibility" (Munson, 1997, p. 4). They also express opposition to copyright, stating "© ANTI-COPYRIGHT… All rights *reversed*: Feel free to reprint anything you like" (Munson*,* 1997, p. 4, emphasis added).

*Anti-Mass* opposes mass organization by corporations, proposing instead "The collective [as] the organizational nucleus of a classless society" (n.d., p. 2); for the author, "The collective is anti-mass" (n.d., p. 3). The zine "gives priority to local action" (n.d., p. 7); like Milstein, they push back against the totalizing "dream of unity" (*Anti-Mass,* n.d., p. 9) in favour of "the autonomy of a collective" (*Anti-Mass,* n.d., p. 10).

Lastly, *Fuck Your Phone* opposes "the ubiquity of phones in our everyday lives" (Anonymous, 2024, p. 20) and proposes "establish[ing] new social norms" that build capacity to organize without smartphones (Anonymous, 2024, p. 15).

## 8b. VIII. Practice (vs.) Theory/Analysis

In my analytic memo, I write that “These zines, at their hearts, are all deeply practical” and “offer practical tips that exhort the reader to go out and do, to apply to their own efforts”; simultaneously, they show that “Balanced against practice is *theory/analysis*” (Schmidt, 2025i, p. 2). As with the previous theme, I use parentheses around the component indicating ‘versus’ to indicate tension. A number of the surveyed zines interact with a practice-theory (sometimes expressed as -analysis) duality, or with each individually, as addressed in *Anti-Mass’* invocation of the stomach-brain dichotomy discussed above. As are all of the surveyed zines, *Anti-Mass* is invested in the practical; it is subtitled “methods of organization for collectives” and includes specific, concrete information such as guidelines for how to respond to accusations of “factionalism” and “elitism” (n.d., p. 9). However, relative to the other zines in this project, it skews towards discussion of theory, aiming to raise consciousness around the failures and cooptation of mass organization. As the author claims, “there can be no revolution without revolutionary theory” (*Anti-Mass,* n.d., p. 10). They chide that “many activists put down analysis as being ‘intellectual’,” and stipulate that analysis must be “practical” (*Anti-Mass,* n.d., *p.* 11): “Learning to think, i.e. analysis, is the first step toward conscious activity” (*Anti-Mass,* n.d., p. 12). Thus, the author bridges practice into theory, underscoring the necessity of both components to anarchist organization.

On a similarly theoretical front, *Getting to anarchism* includes an entire section summarizing, providing analysis, and critiquing Bourdieu’s *The Weight of the World* (1993)*,* and more broadly, his stances on neoliberalism, withdrawal of social safety nets, and the role of the university (2001, pp. 37-40). Terms such as ‘neoliberalism’ and ‘doxa’ go undefined, and theorists like Noam Chomsky are referred to only by last name and without introduction, perhaps reflecting some of the “intellectualism” that

*Anti-Mass* criticizes (n.d., p. 11). Contributors similarly invoke philosophers and "cultural theory" such as "Georges Bataille and Kathy Acker and Jean Genet" (*Getting*, 2001, p. 26). As a collective autobiography or collection of "personal fragments," *Getting to anarchism* offers little in terms of practical knowledge, but does mention (albeit without discussion) many anarchist and anarchist-adjacent practical projects such as "OCAP [Ontario Coalition Against Poverty]" (2001, p. 30), "Ontario Public Interest Research Group" (2001, p. 24), "The Body Politic collective" (2001, p. 25), "Who's Emma [a punk record store/infoshop/show space/cafe]" (2001, p. 28), and "the [Toronto] Anarchist Free School" (2001, p. 32). Thus, its function aims more to solicit interest along lines of shared experience than to educate about *practices of* or *theories behind* anarchism.

In a reversal of this dynamic, *Fuck Your Phone* has little to no discussion of theory; it focuses on practical tips such as ideas for navigating without digital guidance, for establishing meeting and action norms, and for replacing phone functions with alternative options (Anonymous, 2024). Its relatively short-form style also works to delimit focus to the practical.

In *Beyond Squat or Rot,* Munson offers a balance between practice and theory while contributing personal experience as a former 'co-oper.' With a "Co-ops/How To" section that offers numbered lists of suggestions for forming and running a successful co-op, the author puts forward practical knowledge in an accessible, clear format (Munson, 1997, p. 9). They also address co-housing, albeit in less detail, but with practical critiques and references to resources for more information. Along lines of theory, Munson offers discussion of "Temporary Autonomous Zones," introduced by anarchist author and poet Hakim Bey (1997, p. 13) and anarchist science fiction "bolos" (1997, p. 13). Drawing from "hypothetical near-future" fiction and "cyberpunk author[s]," the author presents propositional theories alongside established practices to advance a rounded vision of anarchist housing options (Munson, 1997, p. 13).

Lastly, *Educating for Freedom* enters as a balanced discussion of both theory and practice as necessary components of learning. Structurally, Milstein's work traces their own and others' practical undertakings and experiences, including with anarchist infoshop "Black Sheep Books" (2007, p. 13), "the Free Society Collective" (2007, p. 18), "the Institute for Social Ecology" (2007, p. 23), "the Renewing the Anarchist Tradition conference" (2007, p. 31), "the Institute for Anarchist Studies" (2007, p. 31), and more. Milstein attends to practical considerations, such as the financial input required to organize study with an admired author as opposed to that required for graduate school tuition 2007, (p.20); the difficulties of maintaining physical spaces for organizations like infoshops (2007, p. 20); how to curate book selections and atmosphere for successful infoshops (2007, p. 21); and the impermanence of volunteer-run free schools (2007, p. 23). And yet these practical discussions are situated within the guiding theoretical questions, "why anarchism? and why education?" (Milstein, 2007, p. 6), which include definitions of terms, discussion of foundational theorists, history of the theory, and more. More broadly, Milstein offers theoretical critiques of general social conditions and of their own (and others') projects throughout the zine, both invoking the thematic element of analysis and enacting a practice of  self-awareness (2007, p. 11). In their own words, they express this union of theory and practice by expressing their end aim is "all of us both theorizing about and acting in the real world" (Milstein, 2007, p. 9).

## 8b. IX. Learning

Lastly, and somewhat redundantly as “it was a selection criteria for the research materials” (Schmidt, 2025i, p. 2), all zines surveyed share a theme of learning. However, different characterizations and characteristics of education were highlighted by each zinester.

*Educating for Freedom,* as the most explicitly meta-analytic zine, offers the clearest definition of education “as wisdom, as insight, and the ability to critically examine the world and make it look different” that is a practice “for the whole of our lives” (Milstein, 2007, p. 10). Milstein continues on to argue that education “shatter[s] how we understand power” (2007, p. 10); “reveals past, present, and future possibilities”; helps us to “understand complexities” and “find that interconnectedness”; and builds in “constant vigilance about the world and about ourselves” (2007, p. 11). In *Beyond Squat or Rot,* publisher Insurgency Culture Collective states that “the first step towards the creation of a free society is for people to organize, educate themselves, and assert their autonomy from the government” (Munson, 1997, p. 4); as such, Munson’s zine aligns itself with a characterization of education as a means to “autonomy” and as a project that occurs without outside or hierarchized intervention, by learners “themselves” (1997, p. 4). *Fuck Your Phone* hopes that the education it offers is a means to “changing social norms” (2024, p. 15)and resisting “law enforcement, corporations and advertising” (2024, p. 16). Similarly, *Anti-Mass* positions education as crucial to a “conscious revolutionary practice” (n.d., p. 1).

Many of the zines also mention hegemonic pedagogical institutions, often with criticism. Milstein, in *Educating for Freedom,* declares that they “rail against grad school” as, by their characterization, it “is very expensive, turns people into professionals…is very privatized, and a commodity…the life of the mind [becomes] a product” (2007, p. 6). The authors of *Getting to anarchism* identify themselves as “relatively rich in official post-secondary

education" (2001, p. 11) and simultaneously as "critical of university," echoing Milstein's critiques of "student debt" (2001, p. 21). They share that they "move back and forth between academic learning and anarchist learning, learning more by what we share with each other than what we learn in university, but still not ready to give up university entirely" (*Getting,* 2001, *p.* 21). As such, the zine identifies a distance between activist and institutional learning, but one that is neither unbridgeable nor entirely oppositional. *Anti-Mass,* on the other hand, establishes a rhetorical link between "college education and the diarrhea of words" that is "outmoded" (n.d., p. 12).

## 9. Discussion, or, Let's Talk Zines

To continue with the principle of iteration that loops and flows throughout this piece, I return to my research questions from the introductory section, asking:

> *How do anarchist zines understand, imagine, and enact alternative forms of pedagogy?*
> *How does the pedagogical work of anarchist zines offer alternatives and/or resistance to hegemonic pedagogical forms and institutions?*

Zines are diverse, creative, sprawling, unique objects; difficult to comprehensively define and contested at the medium's borders. Anarchism, similarly, calls for autonomy, diversity, and localized applications and solutions. In combination, this heterogeneity lends itself to a wide range of approaches to pedagogy. Even in the small selection that I have undertaken study of, internal conflicts, differences of form, and varied visions of learning and teaching have already emerged. Allowing for flexibility, dissent, and multiplicity, I offer the following analyses in answer to my research questions. I recognize the clear limitations of my study, and intend

not to position my findings as definitive or universal, but to offer insight into the potentiality of zine-mediated anarchopedagogy.

## 9a. Understanding, Imagining, Enacting

*How do anarchist zines understand, imagine, and enact alternative forms of pedagogy?*

In my research question, I use the term 'understand' to indicate the source materials' definitions (explicit and implicit) of what alternative pedagogy *is* and *does*; 'imagine' to indicate their proposed potentiality for what alternative pedagogy could be or do; and 'enact' to address *how* these zines themselves carry out the work of teaching and learning.

Opening with a discussion of understanding, Milstein describes anarchopedagogy, or what they term "educating for freedom," as

> education for itself, in terms of us not just being people who have massive amounts of information in a briefcase or a laptop, but education as wisdom, as insight, and the ability to critically examine the world and make it look different…for the whole of our lives (2007, p. 10).

In this quote, I see a microcosm of the surveyed zines' understandings of pedagogy: as engaging in praxis, as material, as relational and community-based, with a preference for orality, as polyphonous, and as a processual incitation to make change. I unpack these characteristics in the following analysis.

First, I address praxis. Drawing from the themes that emerged through coding, this engages *VIII. Practice (vs.) Theory/Analysis*. Pedagogy, for the surveyed zines, serves functional ends; yet, in doing so, it does not neglect the theoretical element. Instead, the anarchopedagogy conducted by these zines recasts the relationship between these components through the lens of praxis, by which they become mutually necessary elements of learning and teaching. All zines surveyed in this work include concrete examples of anarchist actions and projects, whether invoked in the written body of the zines or offered through suggested reading lists. For example, the author of *Fuck Your Phone* (2024) draws upon tips emerging from their

own experiences of organizing without the use of a smartphone, and also looks outward to draw upon recorded anarchist histories of clashes with Hamilton police. *Anti-Mass* (n.d.) gestures to contemporary anarchist "revolt" occurring in places "From Minnesota to the Mekong Delta" (p. 8). Similarly, *Beyond Squat or Rot* (1997) draws from author Chuck Munson's experience living in co-op housing settings. *Educating for Freedom* (2007) is composed primarily of descriptions of anarchist educational projects author Cindy Milstein took part in, while *Getting to anarchism* (2001) comparably recounts authors' direct experiences in anarchist social and organizing spaces. Returning to Milstein's eloquent description of anarchopedagogy, I point to the effort to "critically examine the world and make it look different" as a shorthand for the praxis that the surveyed zines invoke (2007, p. 10). Through this work, anarchist zinesters deploy pedagogy that, in the language of my research questions, sees understanding (analysis) and enactment (practice) as interdependent and equally necessary.

The second characteristic I identify in zine-mediated anarchopedagogy—materiality— grows out of the attention to the practical within praxis, and engages theme *VI. Emotions-Body-Play*. With 'materiality' I gesture both to 'the material' as in the physically present, as in the material presence of the paper zine, and extend this also to embodiment, taking the body and all that is felt within it as a material presence. Compatibly, the relevant theme takes into account the body, emotions felt within the body, and (bodily, emotional) pleasure experienced through play. This work echoes the effort within my project-paper to attend to the material: the *material difference* made, as well as the *materials* used to make this difference. All five zines take a material form; though all existed in an era in which the Internet was a viable (to various degrees, based on time of publication) platform, they interact with their readers in a physical format. In comparison to a standard book, these zines are no larger than half-letter size, are light, and highly portable. *Getting to anarchism* is bound in cardboard, and *Anti-Mass* in cardstock paper, seemingly encouraging

readers to transport them, as well as extending their material lifetime by protecting the more vulnerable paper within. Their size—unintimidating, comfortable when held in the hands, easily slipped into a bag or pocket—almost encourages their material presence within the reader's life, as opposed to the tome that may never leave the archive. As Milstein writes, the content (and form) of these zines is not intended to be contained to "a briefcase or a laptop" but to extend to "the whole of our lives" (2007, p. 10). Just as the content within seeks a practical application, so the form aims to align itself with material, practical presence. Returning to the image of a zine held in the reader's hands, I address the bodily engagement of the zine and its audience through 'feeling.' Many of the surveyed zines feature visual art and photography, as well as a variety of graphic design choices from the more spartan to the flowery. Like anarchism itself, there is no singular visual style employed by these zines, and yet their visual and material presence, their language, and the ideas within aim to invoke material connections along different lines of pleasure, emotional connection, and bodily engagement. *Educating for Freedom, Anti-Mass,* and *Getting to anarchism* each evoke these ideas, with all three using the language of "fun" (Milstein, 2007, p. 19; *Anti-Mass,* n.d., p. 13; *Getting to anarchism* 2001, p. 7) as well as other language and ideas in pursuit of pleasure, such as "silly" (Milstein, 2007, p. 26), "playful" means (Milstein, 2007, p. 32), and "pleasure" (*Anti-Mass,* n.d., p. 12). As discussed in section *8b. VI. Emotions-Body-Play*, wordplay and humour offer linguistic applications of pleasure in *Anti-Mass* (n.d.). *Getting to anarchism* (2001), *Educating for Freedom* (2007), and *Anti-Mass* (n.d.) all discuss and seek to evoke pleasure, as a result of learning, teaching, and building community. As they call upon their readers to take part in such activities, they bridge from idea (presented in material format) to bodily impact upon the reader. Similarly, emotional appeals to "embolden" (Milstein, 2007, p. 9) and "encourage" (Milstein, 2007, p. 30), to seek "love" (*Getting*, 2001, p. 36) and "hope" (*Getting*, 2001, p. 25), and to depart from "unhappiness" (*Getting*, 2001, p. 19)

generate further embodied connection between the (material) zine and its (material) readership. As such, looking back to my research questions, anarchopedagogical zines *enact* alternative forms of pedagogy with attention to and through embodied 'feeling,' being both physical sensations and emotions.

I return to Lauren Tynan's salient reminder as I invoke relationality as the third characteristic of zine-based anarchopedagogy. By using the term 'relationality,' my intention is not to seek out the cultural and academic capital imparted through use of 'trendy' language, but to take part in the process of decolonization within and beyond the academy. Within Milstein's microcosmic quote, I see this as emerging through use of the language of "us" and "our" (2007, p. 10). Drawing upon my qualitative research, I link this characteristic to the themes *II. Interpersonal Relationships, V. Relation to the Other, IV. Recruitment*, and *I. Organization.* As discussed in section *8b. II. Interpersonal Relationships*, relationships appeared as a central focus and took many forms and labels, including "friendships" (*Getting,* 2001, p. 12), "lover[s]" (*Getting,* 2001, p. 26), "comrades" (Anonymous, 2024, p. 9), "affinity group[s]/contingent[s]" (Anonymous, 2024, p. 9), "collectives" (*Anti-Mass,* n.d., p. 7), "neighbours" (Milstein, 2007, p. 15), "study groups" (Milstein, 2007, p. 20), "community" (Munson, 1997, p. 7), and "social relations" broadly (*Anti-Mass,* n.d., p. 5). These relations range from the individual to the larger community level, but throughout, zinesters centre the importance of "trusting" (Milstein, 2007, p. 18). Despite their varied stances on the idea of recruitment (see *8b. IV. Recruitment*), Milstein and other zinesters see the work of soliciting and building new relationships as essential and political: as the authors of *Getting to anarchism* write, "Building on this micro-community is as important as the actions or events we do" (2001, p. 35). The organizational structure portrayed by the surveyed zines and explored in greater detail in section *I. Organization* emerges from these relationships, wherein collectivity reigns supreme (non-hierarchically, of course). In supporting accountable, equitable

relationships, zinesters use terminology such as “non-hierarchical” (Milstein, 2007, p. 6; *Getting,* 2001, p. 25), “directly democratic” (Milstein, 2007, p. 3), “non-exploitative, non-oppressive (Milstein, 2007, p. 6), and “anti-authoritarian” (*Getting,* 2001, p. 31). Relationships are also fostered by forming collectivity through (degrees of) oppositional self-definition, which I see epitomized by *Getting to anarchism’s* authors’ statement that “Anarchism has grown enormously in the past few years but *we* are still a small movement *relative to* the mainstream” (2001, p. 9, emphasis added; see *8b. V. Relation to the Other*). As summarized by Milstein, the relationship between self and other is “neither that I, myself, am free alone, nor that I live in a community that’s free, but where the two are continually mixing together” (2007, p.7). In a strong counterpoint to individualist conceptions of freedom, these zines construct relationships as central to anarchist liberation. I take these zines as a paper trail that traces the contours of relations, both social and between people and objects. In this, echo David Verbuč, who writes “DIY zines (and other micro-media) materially constitute social relations, scenes, and communities…people not only communicate messages but also ‘do things’ (achieve social goals) with zines” (2024, p. 551). Just as the surveyed zines *understand* social solidarity and community responsibility as keys to liberation, and imagine the transformative potential of relationality, they also materially *enact* it.

The next characteristic is the orality that I read into both the content of these zines and their material forms, appearing in my coding themes as *III. Communication*. I propose this orality for three reasons: for the oral format recorded in and propounded by the zines, for their commonalities with regard to temporality, and for the shared embodied elements of speech and of zines. Notably, two of the five zines surveyed—*Getting to anarchism* (2001) and *Educating for Freedom* (2007)—are composed of transcriptions of oral communication. Much of the writing in the other zines has a conversational tone, making the content more accessible through application of tone and flows that resemble oral speech. Next, in a point

regarding both oral format and materiality, I draw inspiration from *Anti-Mass*' provocation, "Why is it so important to have direct contact [author's term for in-person oral communication]?...it is physical and involves the senses" (n.d., p. 6). With attention to format, the author states a clear preference for orality. Taking orality as composed of embodied (i.e. material) actions, such as the movement of vocal cords, breath, the tongue, and accompanying facial expressions, I identify a bridge between the two means of communication. I also read analogues in the temporal boundedness of orality—instantaneous—and of zines—which persist for as long as the material (the ink, staples, and paper) does, recalling Clark-Parsons' (2017) identification of zines as ephemera. As discussed in-depth in section *8b. III. Communication*, these anarchopedagogical zines navigate tensions between written communication and orality, opting for written communication for reasons of necessity, practicality, and longevity. And yet they continue to urge readers to generate conversations, both for the embodiment of orality and for their ability to generate community and build relationships. As such, anarchopedagogical zines enact pedagogy through approximations of orality (transcriptions and incitations to conversation).

Growing out of this orality is the characteristic of polyphony, engaging the themes *I. Organization, II. Interpersonal Relationships, III. Communication,* and *V. Relation to the Other*. Obvious examples of this characteristic include *Getting to anarchism*'s (2001) "interwoven narrative" (p.8) of voices, and *Educating for Freedom*'s (2007) co-speaking author and editor. However, polyphony appears also in the zines' references to others' projects, pedagogical media, and organizational strategies. Returning to the use of reference and further reading lists, I read these inclusions as gestures not only to community, but also as a means to include other voices and ideas. Such work preserves multiplicity and diversity while allowing for dissent. As an example, *Getting to anarchism* (2001) includes a summary, review, and critique of Bourdieu's *The Weight of the World* (1993) at the end of the zine. They acknowledge and highlight the value of the piece while

also applying a critical lens, promoting a spirit of dialogism and criticality in their zine readership. Though less critical, author Munson includes a 'Further Reading' section in *Beyond Squat or Rot* (1997) with authorial notes regarding a number of the recommendations. By placing his own words alongside others' titles, Munson literally and visually enacts polyphony. In similar fashion, the author of *Anti-Mass* (n.d.) intersperses their writing with quotes from both written and oral sources, including Marshall McLuhan, Chester Barnard, Alexandra Kollontai, and others; the result places the author within a conversation across time, space, medium, and genre. For the purposes of this research project, I interpret this impulse as a combination of all three elements of my research question (understanding, imagining, and enacting): anarchist understandings of pedagogy as polyphonous bidirectionally lead to and result from the enactment of (written) polyphony. Imagination comes into play as these zinesters foster 'conversations' between authors and speakers who, by geography, temporality, or circumstance, could never have occurred. Imagination, too, emerges with the insistence and belief that zine readers might go out and make change—epitomized by *Anti-Mass'* (n.d.) author's hope that the zine reader will take part in the project to "invent…new forms of contact" (p.5), thus adding their voice to the collective communication. Rhetorical questions, too, solicit and imagine the dialogic contribution of the reader in all five zines surveyed. Hinting forward, I argue that such polyphony also enacts the dynamic nature of anarchopedagogical zines, as the author of *Anti-Mass* (n.d.) writes, "Monolithic thinking condemns you to one way of acting" (p.18).

Finally, and intentionally placed as the 'final' characteristic (akin to the 'final' coding themes) of this discussion, is the processual nature of anarchopedagogical zines. In their zine, Milstein writes

> I originally titled this "Education for Freedom," but it should reflect the process of doing education and having it done and continuing to do it, not just the moment when we have this thing called education,

> as a product. Maybe I shouldn't even have chosen the word educat*ion* because it seems like a thing, separate from the process. Maybe educat*ing* is a better way of talking about it (2007, p. 5).

Both in their free admission of error and in their iterative revisioning, they draw attention to process. Though these zines are printed, and as such, static in a way, the pedagogy they offer is dynamic, processual, and an incitation to carry on the work. In one application of this characteristic, the nature of the zines' practical pedagogy acts as a call to the reader to make a change, to apply what they have learned, and to modify and adapt the knowledge shared. For example, *Fuck Your Phone* (2024) calls on readers to "sit down with those close to you to establish new social norms" (p.15); rather than promoting a singular vision of that those norms may be, the author actively exhorts change, adaptation, and iteration upon what they have imparted through the zine. *Anti-Mass* (n.d.) is composed of general advice and hypothetical scenarios for readers looking to agitate in collective organizational formats, as is *Beyond Squat or Rot* (1997) for the case of collective living. Sarah Lawrance, editor of *Educating for Freedom* (2007), writes, "we hope that this zine will take on a life of its own and inspire many new and wonderful projects around the continent and beyond!" (p.4), perfectly illustrating a dynamic and processual nature and intent. This is a clear evocation of the imaginative component of anarchopedagogical zines. Other explicit moments arise in which zinesters draw attention to process, iteration, and error: Lawrance writes in *Educating for Freedom* (2007), "There are certainly many things that we wish we had done differently, and there are many things we would change if we were to take on a similar project" (p.4), while Milstein ponders, "How can it be better, how can it be different" (p.13). The author of *Fuck Your Phone* (2024) utilizes language of process—"first…then" (p.16)—and the authors of *Getting to anarchism* (2001) deal explicitly in the process of *becoming*, both in the language of the title and in the content of the zine. In composing this analytic paper, I, too, engage in an iterative and incomplete process; as such, I end my

analysis of zine-based anarchopedagogy with an exhortation to think, talk, and write more on the subject.

## 9b. Alternatives, Resistance

*How does the pedagogical work of anarchist zines offer alternatives and/or resistance to hegemonic pedagogical forms and institutions?*

Drawing from section *8b. IX. Learning*, the anarchist pedagogical zines surveyed present both alternatives and resistance to hegemonic pedagogical forms and institutions. Some (*Educating for Freedom, Getting to anarchism,* and *Anti-Mass*) explicitly name and critique traditional education, namely the university, for its financialization, privatization, and commodification of study and knowledge. Returning to Fern Thompsett's useful construction of the oppositional and the propositional in anarchist education models, such criticisms constitute opposition to hegemonic study; in the language of my research question, these represent a component of resistance. For Milstein in *Educating for Freedom,* this resistance also expands beyond critique to material comparison of the financial input for tuition to that of one of their own collective educational forays: "my friends in the United States in grad schools spend 20 or 30 or $40,000 a year, while we spend a few hundred dollars a year bringing people we want to hear speak" (2007, p. 20). They also argue that the hegemonic university form is "extremely time-consuming and all-consuming, so people spend most of their time literally just doing things in their heads" instead of engaging in practice or with their communities (2007, p. 25). In a similar criticism, the authors of *Getting to anarchism* highlight the failings of high school and university as encouraging alienation and replicating gendered and classed stereotypes (2001).

A particular point of resistance to hegemonic pedagogical institutions —beyond the clearly anti-capitalist, anti-commodification critiques—is the nuance regarding the term 'institution.' Without fail, the surveyed zines promote learning in collective settings: small, local, and based in direct relationships. And yet Milstein, in recounting examples anarchopedagogical endeavours, discusses "non-hierarchical institutions" such as the Institute

for Social Ecology, the Toronto Anarchist Free University, and the Institute for Anarchist Studies (2007, pp. 22-30). Anarchism is often characterized as an inherently anti-institutional political philosophy, and is criticized for apparent difficulty in scaling from local. However, Milstein's terming of "non-hierarchical institutions" not only describes an organizational format, but a place to "bring those [smaller study] groups together or have them overlap a little bit, creating larger spaces for people who don't necessarily know each other and may come and go, places that you can find" (2007, p. 22). This can be considered an example of federation, offering a renewed vision of larger-scale anarchopedagogical forms and nuancing the blanket rejection of institutional forms. In relation to hegemonic pedagogical institutions, Milstein's zine presents a critique that seeks to repurpose and refine the institutional education form rather than destroy it.

However, critique of hegemonic education takes up only a small portion of the zines' content; rather than occupying themselves with its failings, the zines largely enact the pedagogy that they desire to see. *Fuck Your Phone* and *Beyond Squat or Rot* do not explicitly discuss hegemonic pedagogical institutions, and this resulting parallel existence of anarchist pedagogical forms offers a strong *alternative* that seeks not to define itself in terms of or against hegemonic forms, but as internally and autonomously determined models. This approach of non-recognition is in itself a rejection of hegemonic forms; though different from directly oppositional approaches, it represents a common tension in the relationship of anarchopedagogy to the mainstream. I do not believe that these zines understand themselves as entirely divorced from other (hegemonic) pedagogical forms and approaches, but rather prioritize delivery of knowledge over critique.

Not all anarchist pedagogical zines surveyed are so binary as to understand their work as existing completely apart from or in binary opposition to traditional education. Milstein addresses this porosity by one example of the "Midnight Notes Collective," a group of Autonomous Marxists who teach in universities and simultaneously take part in

collective, anarchist-adjacent, public intellectual educational forms (2007, p. 17). Similarly, they state, “I have a B.A. and I probably shouldn't even have gotten that – I think I learned everything after that in study groups, in terms of what I wanted to study” (Milstein, 2007, p. 20). Even as they affirm their dedication to anarchopedagogy, Milstein acknowledges their (implicitly pedagogically formative) experience within academia. The authors of *Getting to anarchism* occupy similar positions, acknowledging that they straddle “academic learning and anarchist learning” and are not inclined to abandon one for the other (2001, p. 21). Both works explicitly critique hegemonic pedagogical institutions, and yet they still seek to recognize and salvage value, opting for negotiated complexity over blanket rejection. From *Getting to anarchism:*

> Studying gives us this context as long as we don’t let it trap us. We have to have a healthy critical ability or be swallowed up. We talk to each other about what we’re learning and it prevents us from being brainwashed. We hope (2001, p. 25).

Such a position co-exists under the anarchopedagogical umbrella with directly oppositional positions, such as *Anti-Mass*’ scatological rejection of college education (n.d., p. 12).

## 10. Making the Zine: Am I In This?

The project component of the research takes the form of a zine containing plain-language, grounded reflections upon and selections from materials (academic and zines) that I read, insight into and reflection upon my research(-creation) process, and meditations on my positionality as a participant in an institution who is engaging in anti-institutional work. This constitutes an accessible presentation of research methods and findings, and will be publicly circulated through community settings including Little Free Libraries, the Toronto Zine Library, and various zine fairs. Such a form of distribution not only extends the ethos of the project but allows for a broader audience, centres transparency and accessibility, and resists extractive research practices by preserving knowledge in the public domain as an example of public pedagogy.

However, due to the time-constrained character of this project-paper and the only semi-participatory nature of zines, reception outside of the scope of this analytical paper. As discussed in section *3b. I. Zines… Themselves*, zines are participatory only within specific definitions, and this participation often operates on longer timelines. Many forms of participation that zines elicit are difficult to access and occur in offline, closed, relational channels, such as discourse sparked and zine copies shared. As such, while I hope for this zine to take on a life of its own, I opt to avoid “opening up the cultural space to external inspection” (Debies-Carl, 2015, p. 697) any further than I already have in completing this project-paper.

Simultaneously, I only offer contact via email in my zine. This is for a combination of privacy (as opposed to sharing a phone number) and reflecting my own ‘offline’ status (I do not use social media). Email is also a culturally less favourable medium outside of professional and academic settings, and is often much slower than the participation elicited by other media I discuss in this paper, such as digital social media. Thus, I do not

expect to receive sufficient communication and participation from this zine before the deadline to complete my work. However, the last few pages in the zine are left blank, soliciting the reader to 'participate' through notes, reflections, drawings, or other forms of communication.

Teal Triggs describes "'do-it-yourself' (DIY) production techniques of cut-n-paste letterforms, photocopied and collaged images, hand-scrawled and typewritten texts" as a defining characteristic of punk fanzines from the 1970s that she argues creates a "graphic language of resistance" (2006, p. 69). I deploy a number of these techniques in creating my own zine: photocopies of my hand-coded zines, complete with handwritten notes and analytic memos, form the backdrop. Atop these I layered printed text and snippets of significant text and visuals cut out from the same zines. In this work, I deploy my own 'graphic language of resistance' to a number of hegemonies: first, and in reference to the content of this project, to normative academic education and modes of production and research. As I introduce earlier in this work, the zine component functions to resist extractive academic research practices by returning my research and analysis to the zine community from which I drew my sources. Triggs also draws upon the work of semioticians Gunther Kress and Theo van Leeuwen to note the role of "multimodality," which embraces a "variety of materials and to cross the boundaries between the various art, design and performance discipline" (Triggs, 2006, p. 72) as a component of this 'graphic language of resistance.' In my zine, this multimodality encompasses typed text, cut-and-pasted images, collaged material objects, handwriting, and background zine photocopies. Apart from resistance, I also evoke the principle of "Multiple Means of Engagement" from Universal Design for Learning with multimodality's polyphonic approach, aiming not only to return my work to the community, but also to make it accessible (CAST, 2024). To further address accessibility, a plain-text, screen-reader-friendly version of the zine is also available digitally.

Returning to the idea of resistance, I again invoke *Fuck Your Phone's* author's statement that they aim to "practice rejecting the ubiquity of phones in our everyday lives" (Anonymous, 2024, p. 20) by resisting ubiquitous digitality. Thus, by recentring materiality, observing my negative bodily reaction to screens, and drawing on a deep history of physical cut-n-paste in zine culture, I chose to create my zine using traditional tools: a photocopier, scissors, and glue. By physically layering my own analyses—created through iterations—with the zines I studied, I literally achieved my aim of immersing myself in the medium, often finding myself seated at the centre of a whirlwind of cut pieces of paper and photocopies and clipped excerpts of zines. I also found the theme *VI. Emotions-body-play* independently emerging: I had a lot of fun making this zine. I experienced a great deal of childlike joy in haphazardly chopping at papers, getting sticky with glue, piecing together collages with more attention to the shapes of the components than their content. As an alternative to working at a screen, it also eased my eyes (and, remarkably, I avoided paper cuts). As I sat and pasted, I had the amusing opportunity to consider that what might have appeared akin to a kindergarten arts and crafts hour was actually the emerging form of my M.A. project.

Temporally, I worked on the creation of this zine throughout my research process, creating the digital documents that housed the first drafts of the typed zine text and of this analytic paper at the same time. I shifted between writing the zine text and this paper throughout, often beginning an analysis in one document before shifting to the other to complete it. I found that this code-switching process allowed me to encounter new angles and ideas and to ground myself in my intra-academic and extra-academic aims. I utilized my zine text as a space to workshop my conclusions, taking advantage of the conversational tone to follow the spirit of analytic memos and hold a conversation with myself and my imagined audience..

Structurally, the zine begins with an introduction and a self-location. I then review my research process in plain language, presenting my research

questions, offering overviews of my selected zines, discussing methodology, and highlighting pillars of my process and goals. This plain-language approach works at making my research accessible rather than extractive, and is supported by a running glossary at the end of the zine. I then present an abbreviated literature review, focusing on zines and anarchopedagogy, and offer a short reading list of favourite books and articles from my research. Next, in the section *what i read into what i read,* I unpack the 'final' themes before proceeding to *so, what does it mean?* to offer discussion of my research questions. In the middle of the zine, at the staple, is the section *tl;dr,* which refers to the slang abbreviation, 'too long; didn't read.' This two-page spread consists of a summary of the rest of the zine's content and is backed with a poster; the intent is for the reader to literally pull this section out of the zine, whether for the poster or for easy access to short, digestible content. For the cover art, I was inspired by the realization that as I had scanned the five surveyed zines, my fingers had appeared on many of the pages. It therefore seemed fitting that I sign off my interpretation of zine-based anarchopedagogy with my own fingers; as I note in the introduction of the zine, "my fingers are all over this piece."

In creating the zine I allowed the physical medium to guide my work. I worked with scissors and by hand, tearing and cutting to shape clippings from zines and my own typed text. As such, the paper gained agency in its own presentation, with the grain guiding my haphazard ripping practice. I also hoped to evoke texture and physical touch for readers; although the version they would eventually hold will be photocopied, I tried to convey the material essence of the work. I began by scanning my physically-coded copies of zines, complete with my notes, tears, and stains. I clipped and tore some of my favourite moments from the surveyed zines out of these photocopies and used them to create a collage to act as a poster backing for the *tl;dr* pullout section. I then glued the photocopies (with holes from where I had clipped out standout moments) together to form backgrounds for my own zine text. To both bring texture and to support readability, I

placed tracing paper sheets atop these backgrounds, then printed, cut out, and glued my zine text on the tracing paper. Where I noticed errors, I corrected them with a pen rather than digitally editing and reprinting.

# 11. In Conclusion

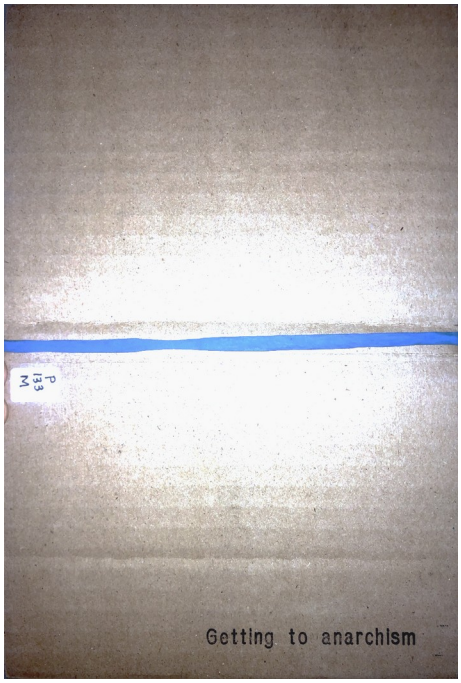
As I noted in the introduction to this analytical paper, I have worked on this analytical paper and its companion project in loops, spiraling towards a state of ‘finality.’ As such, in lieu of a proper conclusion, I suggest a return to the introduction in the hopes that it makes better sense now.

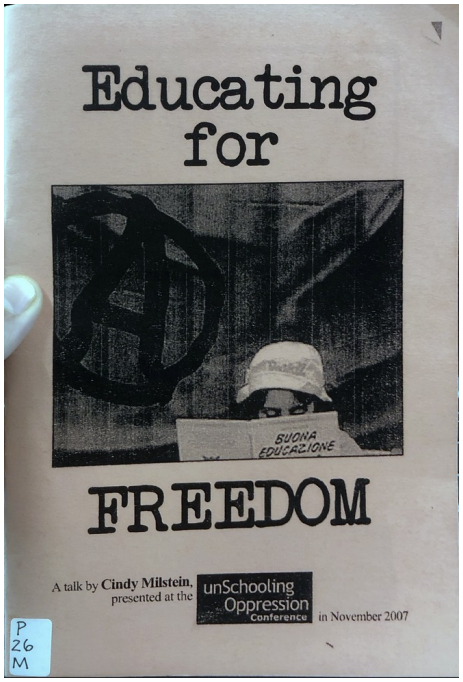
Beyond this playfulness, I offer a more ‘complete’ conclusion. Zines, anarchism, and pedagogy mesh in complex ways that are means to learning and teaching in themselves, and, as Fern Thompsett has argued, and “an impetus to experiment with other modes of study” (2017, p.28). This mode of study, in particular, offers particular thematic characteristics that I have identified as interest in organization, interpersonal relationships, communication, recruitment, relation to the other, emotions-body-play, oppositional vs. propositional, practice vs. theory/analysis, and learning. As a teacher—and a learner—my year-long contemplation of anarchist zine pedagogy has offered me much to think about with regards to my own approaches to pedagogy.

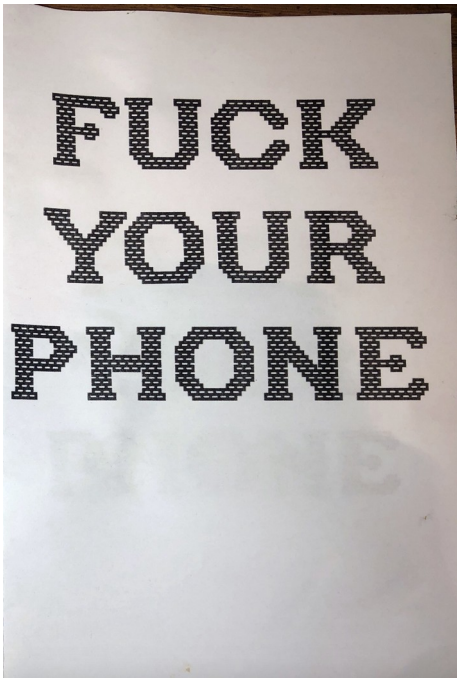
And yet, further developing Thompsett’s proposition, anarchist zines and zine culture do not passively offer themselves up as objects of experimentation. As I have argued, the zines studied in this work consider themselves to be in various degrees of tension and even conflict with hegemonic educational forms and institutions. As a person completing a Master of Arts degree at a university, I am in some ways a representative and acting arm of the hegemonic education that these zines critique and/or reject. This subject was of great concern to me throughout the cycle of proposing and then undertaking this project, as I echo Kirsty Fife (2019) in wondering if these forms of pedagogy are “Not for [me]?” as a member of an institution. As such, and as I have addressed previously, my intention is not for the findings of this project-paper to be imported into university classrooms and bureaucratic structures. In practical terms, many are deeply incompatible with the current educational format. In ethical terms, I do not

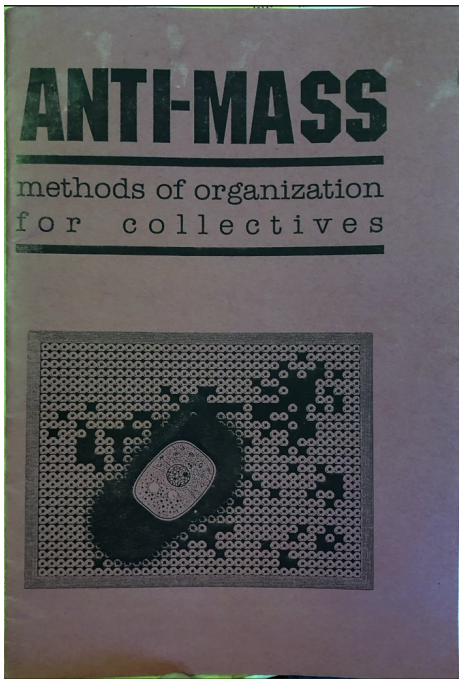
intend to engage in appropriation of the labour and culture developed through and presented in marginalia. Instead, I hope that others within the academy who may encounter this material might be inspired to reflect on their own approaches to and implementations of pedagogy, as I have been. As many of the academic authors I have drawn upon are, I hope that the independent labour of teaching and learning done by scholars might be influenced by anarchist principles that seek justice, freedom, and collectivity. More importantly, I hope that those outside of academic circles who might encounter this work (more specifically, its zine component) might apply it to more equitable, less institutional community-based pedagogy efforts.

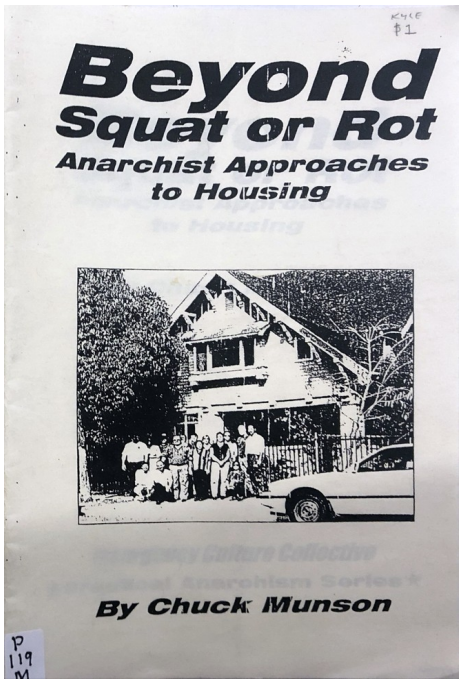
Appendices
Appendix A. Images of zines surveyed



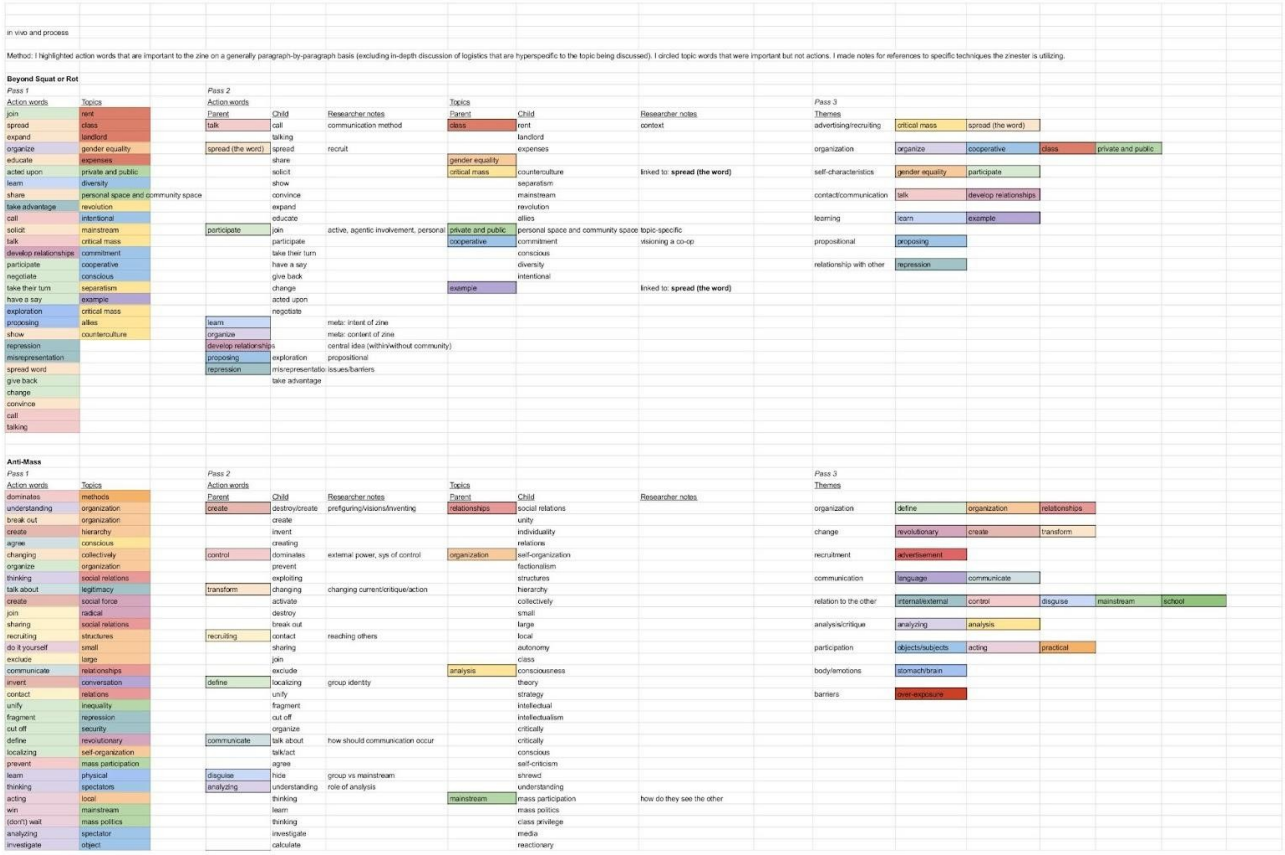



# Appendix B. Coding Keys



in vivo and process

Method: I highlighted action words that are important to the zine on a generally paragraph-by-paragraph basis (excluding in-depth discussion of logistics that are hyperspecific to the topic being discussed). I circled topic words that were important but not actions. I made notes for references to specific techniques the zinester is utilizing.

**Beyond Squat or Rot**

*Pass 1*

| Action words | Topics |
|---|---|
| join | rent |
| spread | class |
| expand | landlord |
| organize | gender equality |
| educate | expenses |
| acted upon | private and public |
| learn | diversity |
| share | personal space and community space |
| take advantage | revolution |
| call | intentional |
| solicit | mainstream |
| talk | critical mass |
| develop relationships | commitment |
| participate | cooperative |
| negotiate | conscious |
| take their turn | separatism |
| have a say | example |
| exploration | critical mass |
| proposing | allies |
| show | counterculture |
| repression | |
| misrepresentation | |
| spread word | |
| give back | |
| change | |
| convince | |
| call | |
| talking | |

*Pass 2*

| Action words | | | | Topics | | | |
|---|---|---|---|---|---|---|---|
| Parent | Child | Researcher notes | Parent | Child | Researcher notes | | |
| talk | call | communication method | class | rent | context | | |
| | talking | | | landlord | | | |
| spread (the word) | spread | recruit | | expenses | | | |
| | share | | gender equality | | | | |
| | solicit | | critical mass | counterculture | linked to: **spread (the word)** | | |
| | show | | | separatism | | | |
| | convince | | | mainstream | | | |
| | expand | | | revolution | | | |
| | educate | | | allies | | | |
| participate | join | active, agentic involvement, personal | private and public | personal space and community space | topic-specific | | |
| | participate | | cooperative | commitment | visioning a co-op | | |
| | take their turn | | | conscious | | | |
| | have a say | | | diversity | | | |
| | give back | | | intentional | | | |
| | change | | example | | linked to: **spread (the word)** | | |
| | acted upon | | | | | | |
| | negotiate | | | | | | |
| learn | | meta: intent of zine | | | | | |
| organize | | meta: content of zine | | | | | |
| develop relationships | | central idea (within/without community) | | | | | |
| proposing | exploration | propositional | | | | | |
| repression | misrepresentation | issues/barriers | | | | | |
| | take advantage | | | | | | |

*Pass 3*

| Themes | | | | | |
|---|---|---|---|---|---|
| advertising/recruiting | critical mass | spread (the word) | | | |
| organization | organize | cooperative | class | private and public | |
| self-characteristics | gender equality | participate | | | |
| contact/communication | talk | develop relationships | | | |
| learning | learn | example | | | |
| propositional | proposing | | | | |
| relationship with other | repression | | | | |

**Anti-Mass**

*Pass 1*

| Action words | Topics |
|---|---|
| dominates | methods |
| understanding | organization |
| break out | organization |
| create | hierarchy |
| agree | conscious |
| changing | collectively |
| organize | organization |
| thinking | social relations |
| talk about | legitimacy |
| create | social force |
| join | radical |
| sharing | social relations |
| recruiting | structures |
| do it yourself | small |
| exclude | large |
| communicate | relationships |
| invent | conversation |
| contact | relations |
| unify | inequality |
| fragment | repression |
| cut off | security |
| define | revolutionary |
| localizing | self-organization |
| prevent | mass participation |
| learn | physical |
| thinking | spectators |
| acting | local |
| win | mainstream |
| (don't) wait | mass politics |
| analyzing | spectator |
| investigate | object |

*Pass 2*

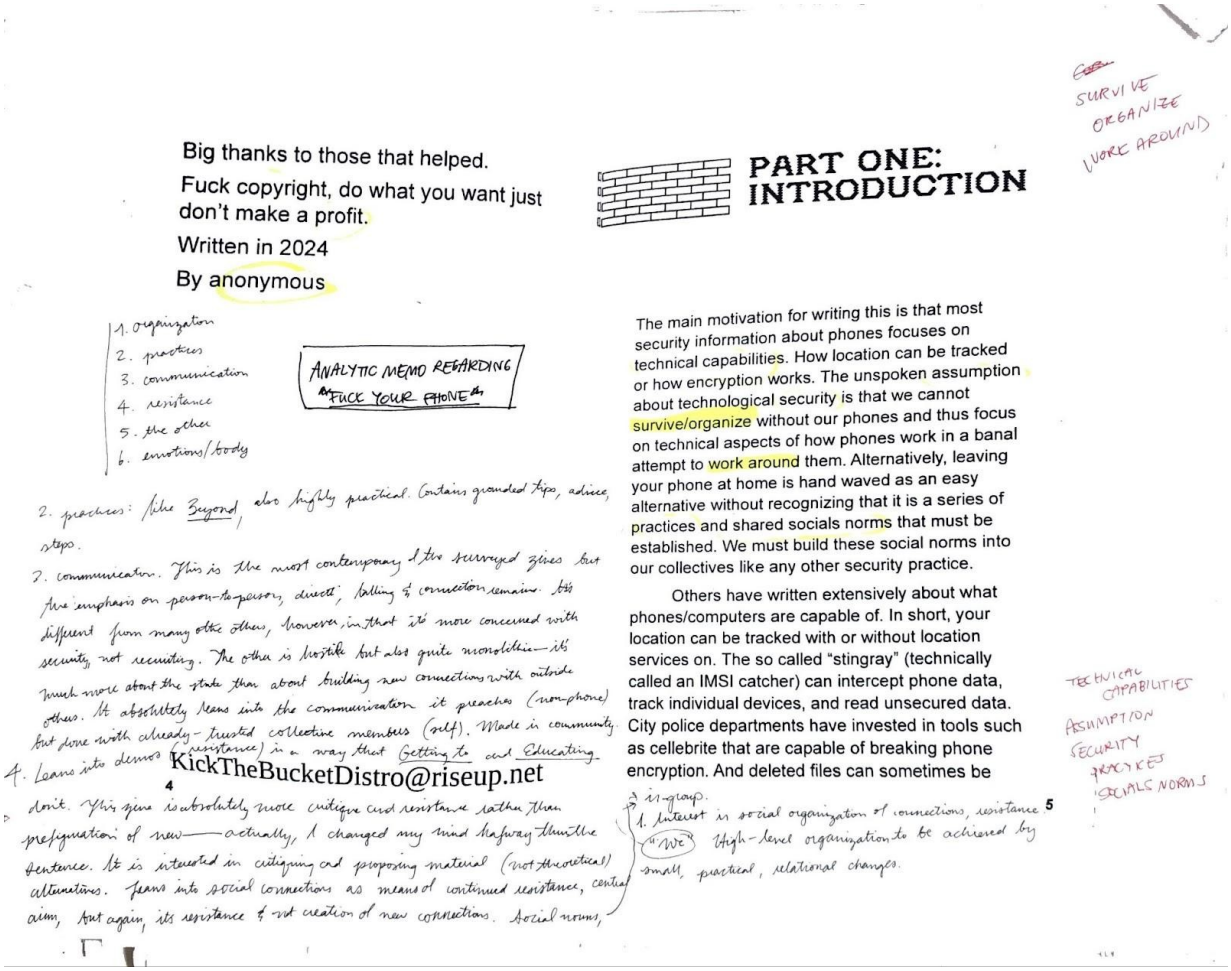
| Action words | | | | Topics | | | |
|---|---|---|---|---|---|---|---|
| Parent | Child | Researcher notes | Parent | Child | Researcher notes | | |
| create | destroy/create | prefiguring/visions/inventing | relationships | social relations | | | |
| | create | | | unity | | | |
| | invent | | | individuality | | | |
| | creating | | | relations | | | |
| control | dominates | external power, sys of control | organization | self-organization | | | |
| | prevent | | | factionalism | | | |
| | exploiting | | | structures | | | |
| transform | changing | changing current/critique/action | | hierarchy | | | |
| | activate | | | collectively | | | |
| | destroy | | | small | | | |
| | break out | | | large | | | |
| recruiting | contact | reaching others | | local | | | |
| | sharing | | | autonomy | | | |
| | join | | | class | | | |
| | exclude | | analysis | consciousness | | | |
| define | localizing | group identity | | theory | | | |
| | unify | | | strategy | | | |
| | fragment | | | intellectual | | | |
| | cut off | | | intellectualism | | | |
| | organize | | | critically | | | |
| communicate | talk about | how should communication occur | | critically | | | |
| | talk/act | | | conscious | | | |
| | agree | | | self-criticism | | | |
| disguise | hide | group vs mainstream | | shrewd | | | |
| analyzing | understanding | role of analysis | | understanding | | | |
| | thinking | | mainstream | mass participation | how do they see the other | | |
| | learn | | | mass politics | | | |
| | thinking | | | class privilege | | | |
| | investigate | | | media | | | |
| | calculate | | | reactionary | | | |

*Pass 3*

| Themes | | | | | |
|---|---|---|---|---|---|
| organization | define | organization | relationships | | |
| change | revolutionary | create | transform | | |
| recruitment | advertisement | | | | |
| communication | language | communicate | | | |
| relation to the other | internal/external | control | disguise | mainstream | school |
| analysis/critique | analyzing | analysis | | | |
| participation | objects/subjects | acting | practical | | |
| body/emotions | stomach/brain | | | | |
| barriers | over-exposure | | | | |

Example of coding procedures conducted. For full coding document, access: https://docs.google.com/spreadsheets/d/1eKYSYpdgc85MOLSCp3fGwHvww1872_CbkEXvPoZ-IfQ/edit?usp=sharing

# Appendix C. Examples of physical coding conducted on scanned zines



Big thanks to those that helped.

Fuck copyright, do what you want just don't make a profit.

Written in 2024

By anonymous

1. organization
2. practices
3. communication
4. resistance
5. the other
6. emotions/body

ANALYTIC MEMO REGARDING "FUCK YOUR PHONE"

2. practices: like Beyond, also highly practical. Contains grounded tips, advice, steps.

3. communication. This is the most contemporary of the surveyed zines but the emphasis on person-to-person, direct, talking of connection remains. It's different from many other others, however, in that it's more concerned with security, not recruiting. The other is hostile but also quite monolithic—it's much more about the state than about building new connections with outside others. It absolutely leans into the communication it preaches (non-phone) but done with already-trusted collective members (self). Made in community.

4. Leans into demos (resistance) in a way that Getting In and Educating don't. This piece is absolutely more critique and resistance rather than prefiguration of new—actually, I changed my mind halfway through the sentence. It is interested in critiquing and proposing material (not theoretical) alternatives. Leans into social connections as means of continued resistance, central aim, but again, its resistance & not creation of new connections. Social norms, in-group.

1. Interest in social organization of connections, resistance "We" High-level organization to be achieved by small, practical, relational changes.

KickTheBucketDistro@riseup.net

4

# PART ONE: INTRODUCTION

The main motivation for writing this is that most security information about phones focuses on technical capabilities. How location can be tracked or how encryption works. The unspoken assumption about technological security is that we cannot survive/organize without our phones and thus focus on technical aspects of how phones work in a banal attempt to work around them. Alternatively, leaving your phone at home is hand waved as an easy alternative without recognizing that it is a series of practices and shared socials norms that must be established. We must build these social norms into our collectives like any other security practice.

Others have written extensively about what phones/computers are capable of. In short, your location can be tracked with or without location services on. The so called "stingray" (technically called an IMSI catcher) can intercept phone data, track individual devices, and read unsecured data. City police departments have invested in tools such as cellebrite that are capable of breaking phone encryption. And deleted files can sometimes be

5

SURVIVE
ORGANIZE
WORK AROUND

TECHNICAL CAPABILITIES
ASSUMPTION
SECURITY
PRACTICES
SOCIALS NORMS

without mass action? If we don't go to meetings and demonstrations, will we be forgotten? Who will take us seriously if we don't join the rank and file?

Slowly you realize that you have become a spectator, an object. Your politics take place on a stage and your social relations consist of sitting in an audience or marching in a crowd. The fragmentation of your everyday experience contrasts with the spectacular unity of the mass.

By contrast, the priority of local action is an attempt to unify everyday life and fragment the mass. This level of consciousness is a result of rejecting the laws of mass behavior based on Leninism and TV ideology. It makes possible an enema of the brain which everyone so desperately needs. You will be relieved to discover that you can create a situation by localizing your struggle.

How can we prevent local action from becoming provincial? Whether or not it does so depends on our overall strategy. Provincialism is simply the consequences or not knowing what is happening. A commune, for example, is provincial because its strategy is based on petty farming and glorification of the extended family. What they have is astrology, not a strategy.

Local action should be based on the global structure of modern society. There can be no collective action without collectives. But the creation of a collective should not be mistaken for victory nor should it become an end in itself. The great danger the collective faces historically is that of being cut off (or cutting itself off) from the outside world. The issue ultimately will be what action to take and when. Whether collectives become a social force depends on their analysis of history and their course of action.

In fact, the 'provinces' today are moving ahead of the centers in political consciousness and motivation. From Minnesota to the Mekong Delta, the revolt is gaining coherence. The centers are trying to decipher what is happening, to catch up and contain it. For this purpose they must create centralized forms of organization - or 'co-ordination' - as the modernists call it.

The first principle of local action is to denationalize your thinking. Take the country out of Salem. Get out of Marlboro country. Become





conscious of how your life is managed from the national centers. Lifestyles are roles designed to give you the illusion of movement while keeping you in your place. "Style is mass chasing class, and class escaping mass." (W. Rauschenbush, "The Idiot God Fashion," Woman's Coming of Age, eds Schmalhausen and Calvert, 1931).

Local action gives you the initiative by enabling you to define the situation. That is the practice of knowing you are the subject. Marat says: "The most important thing is to pull yourself up by your own hair, to turn yourself inside out and see the whole world with fresh eyes." The collective turns itself inside out and sees reality.

## THE DREAM OF UNITY

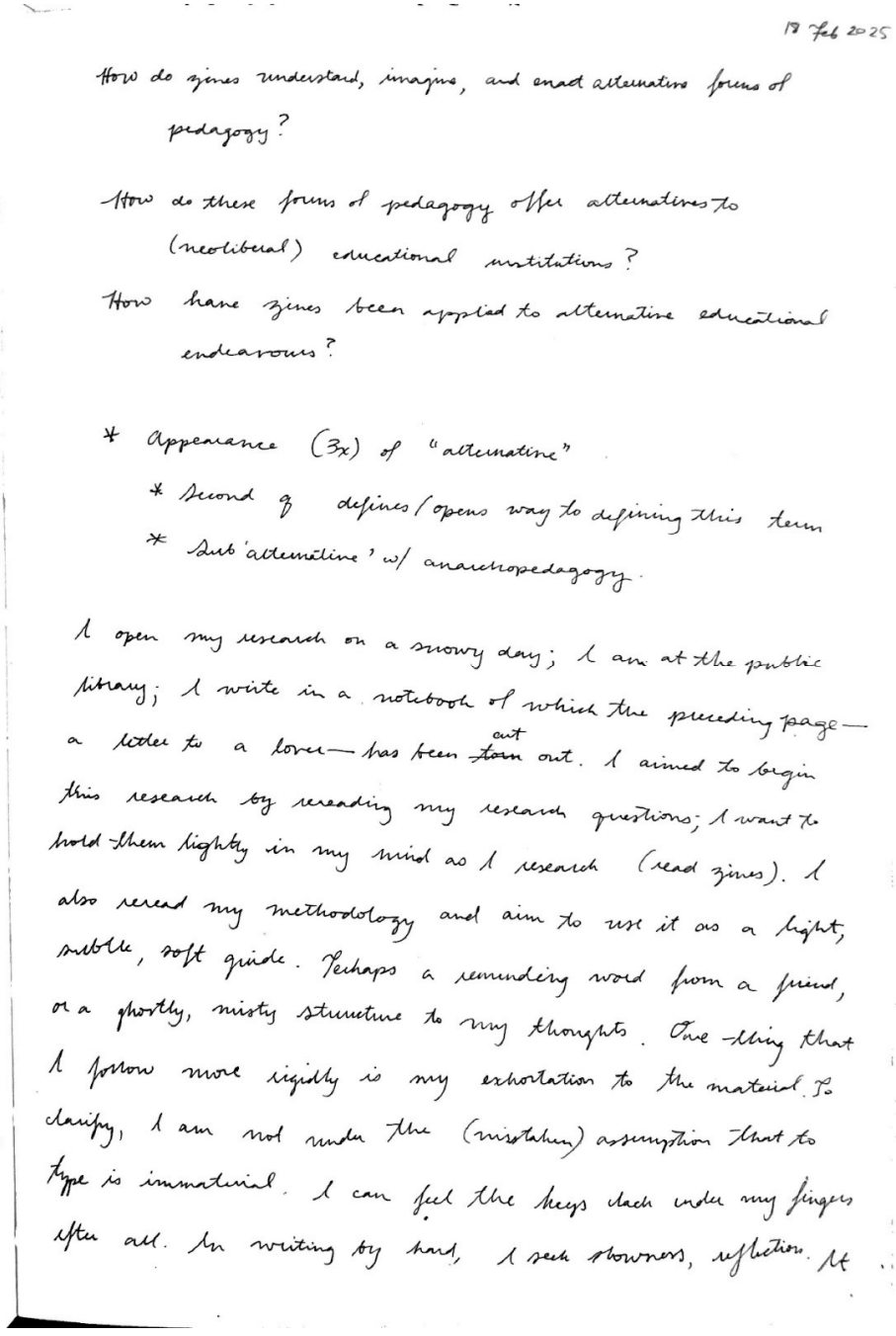
The principle of unity is based on the proposition that everyone is a unit (a fragment). Unity means one multiplied by itself. We are not going to say it straight - in so far as unity has suppressed real political differences - class, racial, sexual - it is a form of tyranny. The dream of unity is in reality a nightmare of compromise and suppressed desires. We are not equal and unity perpetuates inequality.

The collective will be subject constantly to pressure from outside groups demanding support in one form or another. Everyone is always in a crisis. Given these circumstances, a group can have the illusion of being permanently mobilized and active without having politics of its own. Calls for unity channel the political energies of collectives into support politics. So, as a precaution, the collective must take time to work out its own politics and plan of action. Above all, it should try to foresee crisis situations and their 'rent-a-crowd' militancy.

You will be accused of factionalism. Don't waste time thinking about this age old problem. A collective is not a faction. Responding to Pavlov's bell puts you in the position of a salivating dog. There will be no end to your hunger when who you are is determined by someone else.

You will also be accused of elitism. This is a risky business and should not be dismissed lightly. A collective must first know what is meant by elitism. Instead of wondering whether it refers to leadership or personalities, you should first anchor the issue in a class context. Know where your ideas come from and what their relation is to the

# Appendix D. Example excerpts from analytic memos



18 Feb 2025

How do zines understand, imagine, and enact alternative forms of pedagogy?

How do these forms of pedagogy offer alternatives to (neoliberal) educational institutions?

How have zines been applied to alternative educational endeavours?

* Appearance (3x) of "alternative"
  * Second Q defines / opens way to defining this term
  * Sub 'alternative' w/ anarchopedagogy.

I open my research on a snowy day; I am at the public library; I write in a notebook of which the preceding page— a letter to a lover— has been ~~torn~~ cut out. I aimed to begin this research by rereading my research questions; I want to hold them lightly in my mind as I research (read zines). I also reread my methodology and aim to use it as a light, subtle, soft guide. Perhaps a reminding word from a friend, or a ghostly, misty structure to my thoughts. One thing that I follow more rigidly is my exhortation to the material. To clarify, I am not under the (mistaken) assumption that to type is immaterial. I can feel the keys clack under my fingers after all. In writing by hand, I seek slowness, reflection. It

all five undertake, rather than reflect upon, education. 'Stop the War' was purchased from Spartacus Books in 2021 (an anarchist infoshop in Vancouver, BC), 'Climate Change' is from an unremembered source, and the other three were acquired at the Hamilton Anarchist Bookfair in 2024. As such, ~~they~~ ~~act~~ the four zines have anarchist (/adjacent) origins and political affiliations, and 'Climate Change' identifies itself as a Socialist Worker pamphlet. Owing to the close ideological ties and crossovers between socialism and anarchism (notably social anarchism, a prominent strain of anarchist thought), I would class all five documents as anarchopedagogical. Some I have read in their totality before, but not for some time, others I have not yet read. Before defining selection criteria I will begin by reading them and recalling that I had aimed to select approximately 10 zines from 3 sources; some of these zines will likely not make the 'final cut' I remain open, though, as I know I still have two other collections to peruse.

Big gushy feelings. Some tired. Surprised to find myself missing him away at times—ungrateful? Jealous? Unrealistic? Unfortunately, it's titillating to talk about N w/ him. As close as I'll get. If we both loved the same person, what's stopping the removal of the mediator? And I know the answer, the many answers, of course. That doesn't always stop my mind from wandering. 2 stops ~~still~~ still; still tired. BRB.

is my nature to avoid screens frequently; it is less my nature to be slow-going. In writing by hand, I install a cap to my speed of recording and of thought (bellaboured as I am by the forming of shapes and of spelling).

Another moment of attending to methodology: I have selected some of my first zines today, from my own collection. I have a plastic box of zines and zine-adjacent publications that I keep on a shelf beside my other physical media (books, tapes, VHS tapes (the latter being cassettes), LPs, some CDs, too, I believe. There is no particular system of organizing in this box other than that it 'is there.' I leafed through, pulling somewhat at random: perhaps the zines that were taller gained subtle precedence, or the sturdier ones that pushed back against my rifling. I drew out a number that felt correct; that met my criteria: 'to do with' pedagogy. The resulting — convenience ~~sample~~, might be the best term — resulted in the following sample

five zines:

- 'Climate Change: Why nuclear power is not the answer'
- 'Fuck Your Phone'
- 'Stop the war on the Poor, Or: Drump All Pigs!'
- 'Queers, Are You Ready for the Backlash? Preparing for a Fascist Government'
- 'Peace Police are Police: How Protest Marshalls Sabotage Liberation and Protect the State'

# Appendix E: Excerpts from “Prelim research notes”

## preliminary research notes/intro to discourse analysis

these are field notes!

### 18 feb 2025: personal collection

*Climate Change: Why Nuclear Power is not the answer*

- subtitle:
  - a Socialist Worker pamphlet by Martin Empson
- cover:
  - yellow and black
  - nuclear hazard symbol
  - 1 pound pricing on reverse cover
  - author named
- physical characteristics
  - ½ letter
  - stapled
  - 32 pages
  - colour cover, b&w inside
  - cardstock cover, standard inside
- reading impressions
  - images, text
  - timeline
  - quoting scientists from popular magazines
  - citation; endnotes
  - quotes albert einstein
  - contemporary to time of writing
  - many references to political leaders and alliances
  - scientific language
  - no practical solutions for reader offered

*Queers, Are You Ready for the Backlash? Preparing for a Poilievre Government*

- cover:
  - b&w
  - picture of poilievre; antifa symbol
  - ½ letter
  - stapled
  - no author name given
- reading impressions
  - far more cheaply produced, some errors in spelling and grammar
  - 1st person
  - manageable, practical suggestions for resistance

        - political

*Fuck Your Phone*

- cover
    - b&w
    - some cover design; early flip phone game aesthetics brought to mind
    - by anonymous
    - includes year
- reading impressions
    - clearly structured with attainable, practical tips
    - some jargon; not the most accessible
    - assumed target audience is activists
    - resources
    - misspellings

*Stop the War on the Poor, or: Dump All Pigs!*

- cover:
    - yellow paper
    - black printer ink, standard weight paper
    - staples
    - image of cops in a dumpster
    - authored by red braid alliance
- reading impressions
    - cut-n-paste styling
    - first person collective
    - explicit recruiting event
    - target audience: poor people

## 20 feb 2025: ocadu zine collection, LLZ

*Primary Thought* (I98M)

- subtitle:
    - Ideas on Education
- cover:
    - color
    - hand-illustrated
- physical characteristics
    - ½ letter
    - stapled
    - pages not numbered
    - colour cover, b&w inside
    - standard paper
- reading impressions

Excerpts from research notes in document “Prelim research notes.” For full document, access https://docs.google.com/document/d/1-d3vssrfnJh3cNVTwaqKSnqIRG5KnxuNm2j3CeO7ToU/edit?usp=sharing

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